

MICHAEL DAHL

AND THE CONTEMPORARY SWEDISH
SCHOOL OF PAINTING IN ENGLAND

INAUGURAL DISSERTATION

BY

WILHELM NISSER



UPPSALA 1927

ALMQVIST & WIKSELLS BOKTRYCKERI-AKTIEBOLAG

iss. Uppsala
1927.



Digitized by the Internet Archive
in 2026

https://archive.org/details/IA41551518_0012

MICHAEL DAHL

AND THE CONTEMPORARY SWEDISH SCHOOL OF PAINTING IN ENGLAND

INAUGURAL DISSERTATION

BY

WILHELM NISSER

LIC. PHIL.

BY DUE PERMISSION OF THE PHILOSOPHICAL FACULTY OF
THE UNIVERSITY OF UPPSALA TO BE PUBLICLY
DISCUSSED IN LECTURE ROOM NO. IV, SEPT.
7TH, 1927, AT 10 O'CLOCK A. M., FOR
THE DEGREE OF DOCTOR
OF PHILOSOPHY



UPPSALA 1927

ALMQVIST & WIKSELLS BOKTRYCKERI-AKTIEBOLAG

X15984

MICHAEL DAHL

AND THE UNIVERSITY OF LEIDEN

OF PAINTING IN ENGLAND

EXHIBITION



CONTENTS.

	Page
Preface	i
Introduction	iv
Chapter I. — The Life of Michael Dahl	1
» II. — Michael Dahl's relations to Art and Artists	30
» III. — Comparison between the Style of Dahl and Kneller	72
» IV. — The Art of Michael Dahl	81
» V. — The Life and Art of Hans Hysing	132
» VI. — The Life and Art of Charles Boit	135
» VII. — The Life and Art of Christian Richter	165
Notes	169
Catalogue of Pictures seen	1
» » » not seen	52
» » Engravings	85
» » Pictures by Hans Hysing seen	97
» » » » » not seen	100
» » Engravings after Hans Hysing	102
» » Pictures by Charles Boit seen	106
» » » » » not seen	121
» » Engravings after Charles Boit	131
» » Pictures by Otto Fredrik Peterson seen	132
» » » » » » not seen	133
» » Pictures by Christian Richter seen	135
» » » » » » not seen	142
Addenda. Pictures by Michael Dahl seen	147
Pictures by Michael Dahl not seen	148
List of Sources and Literature	149
Plates.	
Index of Artists.	
General Index.	

ILLUSTRATIONS.

PICTURES BY MICHAEL DAHL.

	Plate
Rachael Russell, Duchess of Devonshire. Petworth House	I
Unknown man. Hesselby Castle	III
Richard Morley. Medinge	IV
Kristina, Queen of Sweden. Grimsthorpe castle	V
Frederick, Duke of Schomberg. Nuneham Park	VI
Greville Verney. London	VII
George Verney. London	VIII
Christoffer Leijoncrona. Källunda	IX
Françoise Leijoncrona. Källunda	X
Hedvig Rappe. Källunda	XI
Catherine Leveson, Lady Wyndham. Petworth House	XII
Jane Temple, Countess of Portland. Petworth House	XIII
Mary Somerset, Duchess of Ormonde. Petworth House	XIV
Anne Capel, Countess of Carlisle. Petworth House	XV
Barbara Talbot, Viscountess Longueville. Petworth House	XVI
Margaret Sawyer, Countess of Pembroke. Petworth House	XVII
Juliana Alington, Viscountess Howe. Petworth House	XVIII
Prince George of Denmark. Kensington Palace	XIX
Sarah Jennings, Duchess of Marlborough. National Portrait Gallery . . .	XX
Queen Anne as Princess. National Portrait Gallery	XXI
Vice-Admiral Sir Thomas Hopson. Greenwich Hospital	XXII
Count Carl Bonde. Tjusterby	XXIII
Countess Maja Gustava Bonde. Tjusterby	XXIV
Rear-Admiral Basil Beaumont. Greenwich Hospital	XXV
Admiral Sir John Munden. Greenwich Hospital	XXVI
Rear-Admiral Sir William Whetstone. Greenwich Hospital	XXVII
Admiral Sir James Wishart. Greenwich Hospital	XXVIII

	Plate
Admiral Sir George Rooke. Mersham le Hatch	XXIX
Queen Anne. Hewell Grange	XXX
Francis Newport, 1:st Earl of Bradford. Weston	XXXI
Henry Newport, 3:rd Earl of Bradford. Weston	XXXII
Prince George of Denmark. Kensington Palace	XXXIII
Colonel James Pendlebury. Merrivale Hall	XXXIV
James Butler, 2:nd Duke of Ormonde. National Portrait Gallery	XXXV
Charles XII of Sweden. Nationalmuseum, Stockholm.	XXXVI
Miss Elizabeth Evelyn. Nuneham Park	XXXVII
Nicholas Leake, 4:th Earl of Scarsdale. Nationalmuseum, Stockholm	XXXVIII
Sir Edward Des Bouverie. Longford Castle	XXXIX
Jacob Des Bouverie, 1:st Viscount Folkestone. Longford Castle	XL
William Luckyn, 1:st Viscount Grimston. Gorhambury	XLI
Jane Cooke, Viscountess Grimston. Gorhambury	XLII
Mrs. Catherine Bristow. Squerryes Court	XLIII

PICTURES BY HANS HYSING.

Johan Bergenhielm. Upsala University	XLIV
Arthur Onslow. Wadham College, Oxford	XLV
William, 1:st Earl of Cadogan. Goodwood	XLVI
William IV, Prince of Orange. Rijksmuseum, Amsterdam	XLVII

PICTURES BY CHARLES BOIT.

Wriothesley Russell and Elizabeth Howland, 2:nd Duke & Duchess of Bedford. Woburn Abbey	XLVIII
William, Lord Russell. Woburn Abbey (Fig. 1)	XLIX
Wriothesley Russell, 2:nd Duke of Bedford, aged 6. Woburn Abbey (Fig. 2)	XLIX
Rachel Wriothesley, Lady Russell. Collection of Earl Spencer (Fig. 3)	XLIX
Leopold I., Emperor of Austria. Collection David Weill, Paris (Fig. 1)	L
Leopold I., Emperor of Austria. Louvre (Fig. 2)	L
John William, Elector of the Palatinate. Nationalmuseum, Munich (Fig. 1)	LI
Mary Anne Louise, 2:nd wife of John William, Elector of the Palatinate. Nationalmuseum, Munich (Fig. 2)	LI
The imperial family of Austria 1703. State Museum, Vienna	LII

	Plate
John Churchill, 1:st Duke of Marlborough. Collection of Earl Spencer (Fig. 1)	LIII
Lady Anne Churchill, Countess of Sunderland. Collection of Earl Spencer (Fig. 2)	LIII
Sarah Jennings, Duchess of Marlborough. Collection of Earl Spencer (Fig. 3)	LIII
John Churchill, 1:st Duke of Marlborough. Collection of Earl Spencer (Fig. 1)	LIV
Unknown Warrior. Louvre (Fig. 2)	LIV
Queen Anne. Rijksmuseum, Amsterdam (Fig. 1)	LV
George Frederick Handel. Madresfield Court (Fig. 2)	LV
Louis XIV. Louvre	LVI
Phillippe, Duke of Orleans. Louvre (Fig. 1)	LVII
Maurice, Marshal Saxe. Musée Condé, Chantilly (Fig. 2)	LVII
Mlle de Clairmont. Musée Condé, Chantilly (Fig. 3)	LVII
Louis XV. Musée Condé, Chantilly (Fig. 4)	LVII

PICTURES BY CHRISTIAN RICHTER.

Sir Anthony Van Dyck. Madresfield Court (Fig. 1)	LVIII
Henry St. John, Viscount Bolingbroke. Madresfield Court (Fig. 2)	LVIII
Dr. John Radcliffe. Victoria and Albert Museum	LIX
Lady Margaret Bagot. Victoria and Albert Museum (Fig. 1)	LX
Elizabeth Brownlow, Countess of Exeter. Madresfield Court (Fig. 2)	LX
Oliver Cromwell. Wallace Collection	LXI
John Thurloe. Madresfield Court	LXII

PICTURE BY SIR GODFREY KNELLER.

Jane Needham, Mrs Myddelton. Hampton Court	II
--	----

Preface.

I propose to deal in the following pages with the main outlines of the life and works of those Swedish portrait painters who during the end of the 17th and the beginning of the 18th centuries left their country in order to try their luck in England; this they were forced to do because of the Resumption Act of Charles XI which spoilt the fortunes of the Swedish aristocracy and also because of the great war in the North. It was only natural that most of these stray Swedish artists should betake themselves to England at a time when their country was at war with Russia, Poland, Denmark, and several of the German states; Louis XIV too was persecuting the Protestants more fiercely than ever, and of the New World little was so far known. England, during the two decades following upon the end of the Great Northern War, remained the foremost source of inspiration to the cultural development of Sweden and not least to her portrait painting; and I dare to hope that this work of mine, which is in the first place a contribution to English art history may also fill a gap in the Swedish one.

I have throughout tried to dispose my material in such a way as to be equal to the demands on a series of monographs on art; and also to constitute a reliable source for researches in biography and history of culture. I must, however, confess to incompetence in one special department: definite ascription as regards enamels and miniatures. For that purpose long standing experience and detailed technical knowledge are necessary; to which, unfortunately, I can lay no claim whatever. Consequently in the lists of genuine works (*Cat. of Pictures seen*), I have restricted myself to quoting those paintings by Charles Boit and Christian Richter which leave no doubt as to their genuineness as well as to those that have formerly been examined by scholars of riper experience. In that case I have always quoted their works and relied upon them as regards ascriptions.

While studying these old portraits my interest has also been drawn to another question. Every time I have looked at a picture I have felt a desire to know something about the man or woman depicted on the canvas. At the same time I have also felt convinced that those stereotyped poses, that commonplace fashionable beauty, that meets one's eyes in the majority of cases like a conventional and charming mask, conceals from us what we most want to know, viz. the individual, the character. This mannered way of painting human beings dominates the greatest number of the portraits we are going to study here; and I have not been able to avoid the question: what can this mannerism tell us about sitters and artists, what did these people want from their own life, how did they wish to appear to posterity in poetry and art, and mainly in their own portraits? Thus I have tried to connect portrait painting with the conception of man in general prevalent during the "Great Century." In my introduction I have pointed out, in order to solve some riddles presented by these portraits, a few leading esthetic ideas which domineered its court life and art.

As this essay deals with an epoch of English art hitherto only slightly taken into consideration I have not squeezed it into the narrow frame of the monograph. In the hope of its being of some use to future research I have also published such parts of the material obtained during my investigations as seem to illuminate the contemporary artistic life of Sweden and England, or to increase our knowledge of the portrait painters' relations to the esthetic currents of their age.

That my essay should even to some degree attain its purpose will be largely the result of the assistance so generously afforded me.

I am vastly obliged to Baron E. Palmstierna, G. C. V. O., Swedish Minister to the Court of St. James, who with the greatest courtesy has introduced me to the private collections in England where the necessary material was to be found.

To my friend and teacher, Professor August Hahr, whose inspiring instruction suggested this topic, and who has always followed my researches with the greatest interest and kindness, I express my sincere and respectful thanks.

Mr. C. H. Collins Baker, author of that most important work "Lely and the Stuart Portrait Painters" which has been of the greatest use to me, obtained permission for me to have photos taken which were of paramount

importance to my investigations. His ever courteous assistance in furnishing me with information and advice I keep in bright memory. It stands out among my most pleasant experiences of the helpfulness and obligingness I encountered during my agreeable visits to England.

My sincere thanks are due to Mr. Milner, Keeper of the National Portrait Gallery, for having afforded me ready access to its great collections of private catalogues and for having drawn my attention to many good pictures.

My thanks are also due to the following persons for having afforded me courteous assistance: Professor Tancred Borenius of the University of London, Henrik Cornell, Ph. D., Lecturer of the University of Upsala, Axel Gauffin, Ph. D., Keeper of the Nationalmuseum at Stockholm, Erik Wettergren and Sixten Strömbom, Ph. D., Assistant Keepers, Åke Stavenow, Ph. D. and Ernst Kjellberg, Ph. D., Amanuenses of the Nationalmuseum; Karl Asplund, Ph. D., Nils G. Wollin, Ph. D., Emil Hultmark, Ph. D., Arvid Julius, Ph. D., Mr. Gunnar W. Lundberg, and Mr. Gunnar Jungmarker.

I also beg to express my sincere thanks to the heads and officials of all legations, consulates, museums, libraries, and archives which I have visited.

Mrs. Greta Enquist has compiled the indexes and read proofs with admirable care; Miss Joan Joshua most carefully has managed my English correspondence; Mrs. M. Trägårdh-Åberg has copied some manuscripts from the Stockholm Record Offices. To all of them, my sincere thanks are due.

I remain under the greatest obligation to the owners of all those private collections visited by me for their constant and assiduous courtesy, helpfulness, and hospitality.

During the whole progress of my investigations I have been greatly aided by having access to the vast collection of reproductions courteously placed at the disposal of research workers by Sir Robert Witt in his library at Portman Square, W. 1.

The Almquist & Wiksell printing-office and the Malmö Grafiska Reproduktionsanstalt have placed me under their obligation by the care with which they have worked.

Upsala, August 1927.

W. N.

Introduction.

I.

There are probably few things which at first seem more puzzling to get an idea of than the development of portrait painting — even if we have to keep to a strictly limited time and space. Its features are moulded by the esthetic tendencies of the period, its speculations upon art theory and the cravings after artistic rules; but in addition by its ideas concerning human nature, by the standard of culture of the patrons, by the changes of fashions; and by a number of other attendant circumstances. Nevertheless a careful observer may obtain a knowledge of the esthetic norms that regulate life and its mirror, fine art, with an exactitude approximating to that of natural phenomena.

Thus, certain leading esthetic ideas of the 17th century entirely dominated the portrait painting of that period. Its art and esthetics alike were a direct continuation of those of the Renaissance. The ideas of art professed by the masters of the Baroque and of the French classicism are most aptly gathered by studying the development of those ideals of beauty laid down in the esthetic works of the 16th, 17th, and 18th centuries. Practical art always is more rich and variable than its theory; the latter, however, is at the same time symptomatic of the ideas of the period and dominant over the development of art.¹

The dawning Renaissance saw the theory of art, the normalising esthetics, and a scientific knowledge of the laws of human perception and of the correct reproduction of nature in sculpture and painting all alike rise with Alberti's treatise "De Pictura" dated 1436.² There, first in modern times, beauty was defined as the harmony between the whole and its parts. There is raised the claim for uniformity in art as well as in nature, for a profound study of real things which shall not only touch the surface but penetrate to the very facts themselves, for art studies that deal with the method and not only with detail. Alberti first of all pointed out the human faculty of understanding

and enjoying art; he claimed that art should directly influence the esthetic feeling without any symbolic or literary accessories. In his book he settled the laws of composition, treatment of light and colour, perspective, and anatomy. At the same time Alberti drew the attention of his contemporaries to the enormous gulf that separates the simple artisan from the inspired artist.

To contemporaries and later generations alike Alberti's work was of epoch-making influence. Within the small Italian states a flourishing literature on the theory of art began to rise; artistic problems and esthetic topics were hotly discussed by connoisseurs and collectors, especially at the courts.

However, it was only near the end of the century that a work of the same importance was issued, viz. Leonardo's "*Trattato della Pittura*."³ It soon became known, in its essential elements, to the leading authorities on esthetics and gained a dominating influence over the artistic ideas of the 16th century. Various obstacles, which are well known and need not be repeated here, prevented its being printed until 1651 when Du Fresnoy published it at Paris and dedicated it to Queen Kristina of Sweden. Leonardo, teeming with life and practical knowledge, extended and deepened the problems suggested by Alberti; research worker and empiric in science and in art alike, he tested them again in his own manifold and genial ways. He always exercised himself with scanning the laws of a picture's influence on the senses while he was little interested in its symbolic meaning. Above all those expressions of the psychical which he found consisting in motions were of interest to him. That is why he pursued physiognomic and anatomic studies, especially concerning those changes in the proportions of the body that arise in different postures.

The golden century of Italian Renaissance painting, however, came to an end, and one began to pry into the causes of decay; then, of course, the study of the experiences and gains of a preceding age became all-important. The results were put together but, unfortunately, people were not content to erect a system of theories from which everyone might take what best suited the development of his own artistic individuality. It was an unfortunate idea of the time that art could be taught according to certain unalterable rules.

Teaching and discussing these rules was the business of the academies⁴ for the promotion of artistic education which were founded during the late 16th

century on the model of similar philosophical and literary institutes, and which, during the 17th century, grew up like mushrooms in Italy and all over Europe. The earliest of these Academies was that of the Medici, founded at Florence in 1562; but it was only the Accademia di S. Luca in Rome, opened in 1577 under the directorship of Federigo Zuccaro, that gained a dominating influence partly owing to its growth out of an old artisans' guild but especially because it adopted the proceedings and titles of the literary academies. The Italian mannerists got their canonical work in the "*Trattato del arte della Pittura*" by Paolo Lomazzo, published at Milan in 1584 and consisting of seven books. Of these the first one deals with proportions, the second one with the sensual feelings, the third and fourth with the theory of colours and with the problems of light and shadow, the fifth with linear perspective, the sixth with the different schools of painting and the seventh one with its topics. Its conception of art — as will be proved later on — was extremely theoretical and mixed up with neoplatonic and scholastic ideas. Anyhow, this work was of an overmastering influence to the 17th century and because of this fact we need scarcely mention the several works of Lomazzo's contemporaries but may confine ourselves to G. B. Armenini's book "*De' veri precetti della Pittura*," published at Ravenna in 1587, and containing quite interesting ideas of portrait painting. The leadership of the mannerists, however, was of short duration. Already in 1600 the Carraccis became the leaders; but, although like other Bolognese painters they were eclectic theorists, they left us no important literature on art.

With the classicists theoretical literature again began to flourish. But as Italy during this period lost her leading position in European art it may be quite sufficient to mention the important book by G. B. Bellori "*Le vite de' Pittori, Scultori ed Architetti moderni*" published at Rome in 1672 and containing, amongst other things, his announcing speech at the meeting of the Academy in 1664.⁵

France, had already through the influence of Leonardo on the Fontainebleau school come into close contact with the Italian art-theories which had sunk again into oblivion during the wars of religion. Towards the middle of the 17th century, however, this country took over the leading part in painting. The French Academy of Fine Arts was founded in 1648 but not until nineteen years later did it start upon its full career.⁶ Already in the 1640's Poussin's studies in classic art, published by the care of Du Fresnoy in 1667, began

to gain fame in France. In 1649 Lomazzo and in 1651 Leonardo were issued in French translations, and at about the same time Abraham Bosse published his treatise on painting, drawing and engraving. Eleven years later Fréart de Chambray, the learned translator of Palladio and Leonardo, published his "Idée de la perfection de la peinture" which met with keen approval and obtained the greatest influence over the art theories of the whole classicist period in France.

The beginning of the reign of Louis XIV was marked by a tendency towards the centralization of political and cultural life alike; this tendency manifested itself in the foundation of the French Academy of Fine Arts. Thanks to the organisation of the Academy its leader, the masterful Le Brun, obtained practically unlimited influence on all branches of art. The essential results of those conferences on the theory of art held during the first year of the Academy were published in 1669 by the Secretary Félibien and were again collected by Testelin in 1680 to form a sort of compendium with tables and engravings illustrating the theories.

The opposition against the Academy, formed just after its foundation under the leadership of De Piles, soon made its voice more loudly heard; it craved for the precedence of colour instead of form, it wanted to replace by nature the stereotyped idolization of antiquity, it craved for the layman the right to stand in opposition even to the Academy itself. A tendency to reach, in each separate case, the typical and general is characteristic of the "Great Century." Symptomatic of this tendency is the work by Descartes "Discours de la méthode." Generalizations built upon this sort of investigations presented unrivalled importance for the literary and artistic life. Artists and writers alike obsequiously applied themselves to the esthetic rules of the academies.

In this intellectual and rational age the artist was above all a citizen of a well-regulated state. His was the ideal of the cultivated public, he spoke only and solely to the citizen of culture, l'honnête homme, he very seldom drew from a source as troubled as individual feeling and fancy. The idea of Leonardo that painting is a science was quite in the spirit of French classicism. The age looked upon the world from a mechanical point of view which in the theory of art led to a principle of selection of beauty and type contrary to the individualism of Leonardo. The classicists more and more spoilt that principle of selection necessary to all artistic creation and discussed a universal manifestation of art which once for all had revealed itself to the classics of antiquity and to the Renaissance. The patterns of late Greco-Roman plastic

art excavated in Rome became of special importance to this artistic normalizing tradition.

Interest in the theory of art gained ground also amongst the peoples of Teuton race, and especially amongst the Dutch. To them Karel van Mander's "Het Schilderboek" (1604)⁷, Franciscus Junius' "De pictura Veterum" (1637),⁸ and Samuel van Hoogstraeten's "Inleyding tot de Hooge Schoole der Schilderkonst" (1641) were of programmatic importance. Influenced by the French classicists Gérard de Lairese in 1707 published his monumental work "Het Groot Schilderboek"⁹ which, together with Arnold Houbraken's "Groote Schoonburgh" (1718), bears witness to the dominating influence of contemporary French art literature on the Dutch.

Among German works the most important is Joachim Sandrart's "Teutsche Academie," published in 1675.¹⁰ In Sweden the little book by David Klöcker Ehrenstrahl "Kurtzer Unterricht . . . von der Mahlereij,"¹¹ which has only recently been published, bears witness to the triumphal progress of academic classicism throughout the whole of Northern Europe.

In England, as is well known, a real Academy was instituted only in 1768; but interest in the Italian theories of art was alive long before that. There are several proofs of the vivid interest in Italian culture taken by many Englishmen already during the late 16th century; amongst these may be mentioned that, already fourteen years after its issue, Lomazzo's treatise on painting was translated into English by a young student of medicine at Oxford, Richard Haydock, and published with the title "A Tracte containing the Arts of curious Paintinge, Carvinge and Buildinge, written first in Italian by Jo. Paul Lomatius" (1598). Another symptom of the vivid interest in theoretical problems at that time animating English artists is this: the rules of miniature painting, the pride and flower of British art during the 17th century, were laid down already by Nicolas Hilliard in an appendix to the book by Haydock. Another treatise dealing with the same topic was published half a century later by Edward Norgate, herald-painter and illuminer to the King, who was looked upon as one of the foremost connoisseurs and chief expert on book and miniature painting in England. It seems probable that he got his artistic impulses from Lord Arundel to whose children he had been a tutor. In the circle presided over by this great connoisseur and patron we also find one among the greatest contemporary writers on art, Franciscus Junius, who betrays a deep and sound knowledge of antique art, rare even during

the golden age of English collectors. His book was first published in Latin at Amsterdam but the year after (1638) appeared in London in an English translation; it is a most precious mine of information on that familiarity with antique art which lay at the bottom of the theories of contemporary artists, above all of those belonging to the Bologna school. The introduction is a "Catalogus artificum;" and one may doubt whether the work would have been characterized by all that amount of learning and authority had not its author at the same time been one of the most accomplished philologists in Europe.

The Great Revolution and the Commonwealth, of course, diminished the interest in art and art theory. But with the Restoration a new glorious era began for both of them; both, however, were vastly extended by means of foreign aid. For, nowhere did French classicism and French ways of thought gain ground with such rapidity as in the England of Charles II. However, the difference between the English spirit and the French is too deep for English taste ever wholly to succumb. That is why we can trace strong national traits besides those very obvious vestiges left by French classicism upon English art during a period when English artists and art writers were mostly cosmopolitan in their practice and always in their training. The English national spirit hardly asserted itself in art until the 1720's.

There cropped up, during the Restoration, an extensive art literature either consisting of translations from the French and Italian academicians or of very close imitations of their works. E. g., the miniaturist and engraver Alexander Browne in 1675 published a treatise based on the works of the Academies and containing quite a number of drawings taken from those of foreign artists, especially from Bloemært's Drawing book.¹²

In the year 1660 a translation of Durer was published with the title "Durer revived." Four years later the versatile diarist John Evelyn published a translation of Fréart de Chambray's "Parallèle de l'architecture antique avec la moderne," and after another four years he also translated a book on painting by the same author with the title "Idea of the Perfection of Painting." Evelyn during his youth had journeyed in France and Italy and acquired an intimate knowledge of art and antiques; he had also translated a number of interesting works on such topics as the art of fashions and horticulture.

A certain interest also attaches to a book by another versatile genius of the period, William Salmon, charlatan, homoeopathist, and alchemist, all in

one. Its title is "Polygraphice or the Arts of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Colouring, and Clying;" besides purely technical advices it also describes how human feelings and passions can be represented by the portrait painter.

Far less interesting is the "Art of painting in oil," published in 1692 by the watch-maker J. Smith, which chiefly deals with purely mechanical painting. The same judgment also applies to William Aglionby's rather poor imitation of Vasari the introduction of which, in spite of its very unsophisticated manner of description, is highly illustrative of the contemporary way of looking upon art.¹³

Of far greater influence was the book of Marshall Smith "The Art of Painting,"¹⁴ which is a summary of the theories of the academicians. It was first printed in 1687, and was afterwards issued in two consecutive editions; in the 1690's and a little later it was probably a sort of canon to English artists. Two other books should be mentioned in this connection viz. M. Elsum's "The Art of Painting after the Italian Manner" (1715) and Thomas Page's "The Art of Painting" (1720).

Taking into consideration that English artists were, during those years, fairly cosmopolitan it seems probable that these works dealing with the theory of art which were issued on the Continent strongly influenced them whether translated or not. Still, numerous translations of such books were published during the 1690's and during the first decades of the 18th century. The most remarkable ones are Dryden's interpretation of the "De Arte Graphica" by Du Fresnoy (1695)¹⁵ and Fritsch's translation of Lairese published in 1738; besides there was another translation of Du Fresnoy by Mason which was re-edited as late as 1769 with commentaries by no less than Reynolds himself.

We may suggest that about 1720 England became a pioneer also in this department. The chief reason for this was the activity of Jonathan Richardson. He was rather an indifferent portrait painter. But in his knowledge and worship of the classics he was far above contemporary artists, and his belief was unflinching that the time had now come for England to take the lead in painting. In order to pave the way for the coming generation and raise the interest in art of his fellow-workers and patrons he published the following works: "An Essay on the Theory of Painting" (1715), "The Connoisseur" (1719) and "An Account of the Statues, Bas-Reliefs, Drawings and Pictures in

Italy, France etc. with Remarks'' (1722).¹⁶ The last work which was of great influence on both Hogarth and Reynolds is the most exhaustive description of Italian art-treasures before Winckelmann.

*

During various periods one point has, of course, been of paramount importance to portrait painting: the position of artists and customers alike in reference to the question which modern man would express somewhat in this way: "Naturalism or idealism in art?"

This question raised the same heated disputes in Italy of the Cinquecento as in our days. Towards the later half of the century cravings for the idealisation of art became more and more fervid: Lomazzo, in his "*Idea del Tempio della Pittura*" (1590), shows that also here he is quite on a par with his age. His creed gave adequate expression to the opinions of the mannerists on a whole and has undoubtedly played a decisive part in forming contemporary views upon art.

Lomazzo's creed, however, is the outcome of the speculations of his own century; that is why we must glance at the theories of the early and middle Renaissance.¹⁷ Already many works of the early 16th century plainly and unmistakably recognized the power of creative fancy and inspiration. To quote one example: Philip Melancthon, himself a stranger, perhaps even an adversary to art, writes that to the artist himself belongs the "idea," that "idea" which is manifested in the work of art. Such opinions, no doubt, were the outcome of ardent study of the classics. Similar ideas, we well know, were maintained by Cicero and brought further by Plotinus; for Plotinus believed that the "idea" of the artist possessed metaphysical validity and objectivity and did not only render a view of the represented object but its own essence, aye, that it is similar to that of the Creator himself. To the development of art during the early Renaissance this belief in the superman-artist and in metaphysical inspiration was, however, of no importance. It tried to obtain a thorough knowledge of nature; and the treatises on painting published during that period generally deal with the correct rendering of perspective, the anatomy and proportions of the human body, the psychical and physical movements etc. For, the more the theory of art deals with practical problems the more the problem of ideas is thrown into the background and vice versâ. For this rea-

son we are scarcely astonished to find that the problem concerning the mutual relation between the inspired artist and nature again became topical during the full Renaissance. The tendency of that period was through studying variety to reach the norm, the ideal. To its theoreticians idea thus became a spiritualized form of the eclectic theory of the classics. The expression "idea" became identical with our "ideal" and thus got a double sense, that of ideal and that of picture in general, sketch, outline.

Late Renaissance attacked the forms as well as the theory of its predecessor, and chiefly its conception of idea. The estheticians of late Renaissance blended the philosophy and scholastics of the Middle Ages and of the early 16th century together with the art theories of the two preceding centuries into that creed of art theory which was most clearly expressed by Lomazzo. To him idea was an interior conception which in its highest incarnation exists within God himself — already St. Augustin thought so — in its next highest incarnation is possessed by the angels, and in its lowest by man who has partaken of sensual reality. Lomazzo stated that man, owing to the part he possessed in the divine idea and because of his resemblance to the divine spirit, was able to obtain and to transfer to nature a "forma spirituale" of all created things. He repudiated the conception that the artist was inspired by nature and pointed out, like the mystics of the Middle Ages, that the idea is the primal source of all; also that the artist creates his work just as the powers of nature create reality from matter. Such an opinion from every point of view legalized artistic fancy and secured for it nearly absolute freedom. Still more — it ordered the artists to work according to an interior conception (whether it be called idea or forma) which essentially differed from real life.

Like Lomazzo Bellori emphasized that the chief aim of the artist should be to restore the divine idea to its original purity lost by the contact with refractory matter. But he suggested, in opposition to Lomazzo, that the idea originates in the observation of the material world and is superior to it only through selection; from this point of view he was able to attack mannerists and naturalists alike. To Bellori the idea is no longer the primal and principal but has been identified with the object of nature. Himself a true classicist he repudiated the theory of divine inspiration as well as the propensity of the naturalist towards soulless imitation and tried to rehabilitate man's capacity of knowledge. He systematized the conception of idea of the Renaissance and

established the theory that the idea originates with nature, is superior to it and becomes the ideal of art. Thus the conception of ideas becomes the conception of ideals, and with this the programme of the idealistic estheticism as it still survives was firmly established. One cannot imagine art without nature; but art is superior to uncorrected nature. The theory of idea through the classicists became an authoritative estheticism which everywhere prescribes how rough nature is to be metamorphosized into the ideal. We are not here concerned to prove that Bellori's theory of idea, on the whole, coincides with that of the French classicists.

We meet with the same way of thinking in contemporary English art-literature, e. g. in Dryden's translation of Du Fresnoy¹⁸, and in various passages of Richardson.¹⁹ He praises the artists of antiquity because they

"have not servilely followed common nature, but raised and improved, or at least have always made the best choice of it."

In the following passage he points out that similar views must be held by all real artists:

"Particularly with respect to mankind, he (the artist) must, as it were, raise the whole species, and give them all imaginable beauty, and grace, dignity, and perfection; every several character . . . must be stronger and more perfect."

In the continuation he underlines the necessity of enhancing all qualities, a tendency always to be traced in antique art.²⁰

"The business of Painting is not only to represent nature, but to make the best choice of it; nay to raise, and improve it from what is commonly, or even rarely seen, to what never was, or will be in fact, though we may easily conceive it might be. As in a good portrait, from whence we conceive a better opinion of the beauty, good sense, breeding, and other good qualities of the person than from seeing themselves, and yet without being able to say in what particular it is unlike; for nature must be ever in view."

To what extent has this esthetic canon that wishes to restore nature to its ideal influenced portrait painting? It is to be seen in that branch of art the only one which, during a period of mannerism and artificiality, kept something at least of free and healthy naturalism.²¹ Such an opinion is certainly allowable. Individuality which belongs to every face has, of course, never quite been stifled by theoretic generalizations, least of all during a century as interested in psychological characterization as was the 17th. Compared with other branches of painting portraiture unquestionably has a trace of naturalism. But if, on the other hand, we compare a portrait of the late Renaissance or even of the Rococo with the creations produced by the "Great

Century" it is quite obvious that the tendency of the 17th century towards the stereotyped and general was very strong and has left its mark also on portrait painting. It may be worth while to look up views concerning the general character of the portrait to be traced in the theoretical writings of mannerists and classicists.

The Italian "ritratto" originally meant only reproduction, and in fact portrait painting was looked upon as a lower branch of art than historical painting if only because it is impossible to apply to it the severe laws of esthetics. However, the fact is — as Schmerber points out — that already in the early 16th century people began to discriminate portraits which rendered the exterior of a human being pure and simple from those that gave expression to actions or emotions or depicted persons of a high social or moral standing. Works of the former sort undoubtedly appear to us as the most attractive owing to that spontaneous charm which attaches to them. However, during the period of the French classicism and late Baroque, conventional portraits of court and society people were the chief resource of fashionable painters; such portraits were so numerous and form such an essential part of the production of the painters of the age that we must in the following devote our chief interest and powers of analysis to them.

Nearly all the theoreticians of late Renaissance looked upon portrait painting as scarcely an art in the higher sense of the word as the idealism they were craving for could never become manifest here. One tried to establish an order of precedence between the different departments; historical, portrait, landscape, and genre painting thus were arranged in this very succession, a way of looking at things still favoured by the 18th century theoreticians. Alberti had already underlined the priority of historical painting²², without, however, depreciating the other branches of art. But in the works of later authors such as Giorgio Vasari and G. B. Armenini we often come upon a certain sceptical superciliousness towards portrait painting. In the 17th century art literature we meet with the same tendency, e. g. in Sandrart.²³ William Aglionby²⁴ complains of Van Dyck that he spent nearly all his time on portrait painting instead of becoming a great historical painter, and Gérard de Lairese²⁵ regrets that portraits, a source of wealth, took the time of so many artists away from historical painting.

In order to ennoble portrait painting and secure for it the right to exist they set to work upon its idealization; the claims for verity and for classical

beauty came into collision with each other. One no longer felt satisfied with a portrait because of its resemblance to the original. Armenini thought a well executed nudity superior to a portrait and pointed out that a good portrait painter is as a rule less realistic than an indifferent one.²⁶ Du Fresnoy followed the doctrine of idea of the classicists but at the same time did not want to see portrait painting idealized at the cost of likeness. He recommends to the painters an intelligent flattery but cautions them that their own discernment must draw the limit between truth and adulation.²⁷ And amongst all he most strongly urges the importance of physiognomy to the interpretation of character; he raises the claim that the portrait should not only, together with likeness, present a sweet smiling face but should also give expression to the real habit of mind.

Lairesse²⁸ warns the portrait painter not to be a slave of rough Nature and goes thus far in his claim for idealism that he blames even Van Dyck for being too much of a realist. He demands from every portrait painter familiarity with the esthetic canon of the age and recommends him

"to mix the fashion with what is the painter-like or Roman manner."

He enumerates and classifies a number of physical defects which had best be concealed if they be not necessary to likeness or acquired on the field of honour.

But the idealization of portrait painting was not to be satisfied with such simple and commonplace arrangements as those of concealing deformities or placing sitters in those postures that best suited their exterior etc. Already during late Renaissance the claim was raised that only persons of a high social and moral standing should be immortalized.²⁹ A belief in the educative power of art was cherished not only by the moralizing 18th century Englishman such as Hogarth and Richardson³⁰; it had been anticipated by a rather dubious figure of the Restoration like Aglionby and also by the apostles of French classicism like Du Fresnoy. Like his later English colleagues he points at the portrait as being first of all a memorial of a deceased great man whose intellectual, moral and social capacities should serve as a model for posterity. Aglionby extends the argument to its utmost logical conclusion. He suggests³¹ that, could we read in the faces of heroes all their magnanimity, art which immortalizes their memory would produce the most truthful of all documents. For, what would not posterity gain by knowing, the

exterior, the bearing, and the looks of great men — e. g. the majesty of Alexander, the genius of Caesar, the calm magnanimity of Scipio, the beauty of Cleopatra. Richardson³² points to the advantage of that equanimity won by leading a moral life; and this we reach by studying ethical art. Also Lairesse³³ argues on the same lines and says in one passage:

“It is therefore indisputable, that the painter-like or more beautiful choice implies nothing else than what is worthy to be painted.”

In another passage he emphasizes the importance of making virtuous persons appear virtuous while profligates should be made to look depraved — this from purely moral reasons. Through this the spectators should learn to love virtue and to hate vice, and everyone should be instigated to lead a virtuous life in order to enable his portrait to be nice and agreeable-looking.

Together with its moral tendency portrait painting was also supposed to have a social one. During Renaissance a class of aristocratic epicureans who went in for good manners and refinement in every detail of life began to gather at the various courts. Just as during high Renaissance art struggled for the ideal so contemporaries gradually became conscious of certain ideal types of kings, statesmen, soldiers, courtiers, and scholars who in all vicissitudes of life would act according to the laws of their rank and position. It now became the task of portrait painting to find out the artistic form proper to every different type and after that to be able, within the fixed limits, to vary every picture, according to the life and mind of the individual with the help of extremely minute but well chosen variations in the art of representation. It seems to us, therefore, necessary to explain, in a following chapter, the conventional ideals of the different social strata which that age had fixed.

That artistic expressions of these ideals ought to be found was undoubtedly the thought of Lomazzo³⁴ when he declared that the portrait should originate in a certain “idea” or “forma,” corresponding with the idea of the portrayed. Portraits of ladies must betray beauty and those of rulers sublimity because these qualities were considered essential to the types themselves. A similar idea is found in Richardson’s works when he demands that the characters in portrait painting should be elevated into ideals of virtue but without diminishing the claim for likeness.

We meet with claims for the idealization of the portrait in the literature of the 17th and 18th century, e. g. in Lairesse³⁵ who points out that a

masterpiece can only be achieved by applying to every detail the canon of academism.

We now turn to the study of the esthetic tendencies and those means of artistic technique which were of paramount importance to the conception and practice of the academicians.

According to the theory of academism a work of art should correspond to the foremost esthetic ideals of the age amongst which *grazia*, *grandezza*, and *decoro* should especially be emphasized. All details in planning, executing and perfecting a picture should be fixed in accordance with these ideals. In this way were fixed definite rules based on esthetics for executing the composition, drawing, colouring, treatment of light, and handling the brush as well as for rendering the human proportions, gestures, and looks. Presently we shall analyse each one of these esthetic principles in order to find out its importance in regard to every single detail in the portrait.

Studies in the esthetics, court literature and art of the Renaissance and the 17th century award us a fair idea of their conception of "*grazia*." To begin with this expression was probably only used of women but during the height of the Renaissance another mode of viewing things began to make its way. It is difficult to decide at what exact date a change began to make itself felt.

The writers of the early 16th century generally hesitated to give any exact definition of the "*grazia*" and limited themselves to such general statements as this: a picture without "*grazia*" is like an unseasoned dish or a badly cut dress. But during the later Renaissance, when a tendency grew strong to rationalize the irrational and to define the indefinable, the meaning of "*grazia*" became fixed. Views on this topic varied strongly which is only natural in the case of a matter of private taste; but all were at one that "*grazia*" could be expressed only by a body in movement — and movement free from constraint, exertion, or disguise — but never by a body at rest. Contemporary literature affords us numerous examples of postures, gestures and movements pervaded by "*grazia*." In the "*Trattato della Pittura*" Leonardo³⁶ several times makes demands for "*grazia*," e. g. in the following passage:

"The limbs and the whole body must apply themselves willingly and with *grazia* to what the figure is supposed to perform. If you want a figure to express a subtle grace you must make its limbs willowy and lengthy with no swelling muscles. The necessary muscles must be soft and slightly conspicuous with shallow shadows: the limbs, especially the arms, should be moving quite limply but so that no limb forms a lineal continuation of the adjoining one." (Tr.)

Another of contemporary esthetes, Niccolò Franco³⁷, the genial pamphleteer and well-known adversary of Pietro Aretino, has enumerated different gestures and in this way furnished us with a concrete illustration of the “grazia” which he aimed at:

“What dolcezza di pietà do we feel when we see a cheek leaning on the inside of a pretty hand! Does not a charming pride dwell in the limbs of a lady who walks on alone and pensive, her beautiful arms reclining on the hips! Or is it not the most surpassing expression of beauty when a pretty hand with its finger tips sweeps away a refractory curl from the temple or the forehead!” (Tr.)

Descriptions, at such an early date, of gestures and looks pervaded by “grazia” are of the highest interest; for, to a certain extent we may consider them as forerunners of the often very detailed descriptions, in the 17th and 18th century court and art literature, of the correct way of walking, gesticulating, raising a glass or a fork — in one word, how to carry oneself correctly.

In his work “Idea del Tempio della Pittura” Lomazzo³⁸ defines his demands for ideal beauty. He points out that this beauty though often observed in varied forms is, after all, always the same, i. e. grazia. That is why Lomazzo derives this grazia from the same metaphysical source as the “idea” and describes it as a ray emanating from the face of God and trebly mirrored: in the angels, in the human soul, and in the real world where it manifests itself as image and form. Because of his internal powers the artist is able to know and render this grazia looked upon as a quality of the soul expressed by the movements of the limbs. The conception “grazia” thus from the very beginning denotes both an internal quality and its external expression. But only the later meaning was in common use even if learned writers on art such as Van Mander³⁹, Félibien⁴⁰, or Richardson⁴¹ emphasized its double sense.

In the “De arte graphica” by Du Fresnoy⁴² we find the following explanation of the problem:

“It is difficult enough to say what this *Grace of Painting* is it is to be conceived and understood much more easily than to be explained by Words. It proceeds from the Illuminations of an excellent Mind (not to be acquired) by which we give a certain Turn to Things, which makes them pleasing. A Figure may be designed with all its Proportions, and have all its Parts regular; which notwithstanding all this, shall not be pleasing, if those Parts are not put together in a certain Manner, which attracts the Eye to them and holds it fixed upon them; for which Reason there is a Difference to be made betwixt *Grace* and *Beauty*: And it seems that *Ovid* had a Mind to distinguish them, when he said, speaking of *Venus*: *Multaque cum forma gratia mixta fuit* (*A matchless Grace was with her Beauty mixt*).

And *Suetonius*, speaking of *Nero*, says, he was rather *beautiful* than *graceful*: *Vultu pulcro magis quam venusto*. How many fair Women do we see, who please us much less than others, who have not such beautiful Figures? It is by this *Grace* that *Raphael* made himself the most renowned of all the *Italians*, as *Apelles*, by the same Means, carried it above all the *Greeks*."

The works of Richardson give us very detailed information of what was meant by "grace" in England of the early 17th century.⁴³ The conception of and demand for grace in art had at that time become such a point of common consensus that one scarcely cared to give detailed reasons for it. Richardson, being a staunch and faithful adorer of the doctrines of the ideal upheld by the French classicists, first of all inclined towards a universal *bellezza* which consisted in a correct proportion between forms and colours; particular stress was no longer laid on the claim for *grazia*. He thus skips the extensive metaphysical discussions of the mannerists and first of all points to the examples of antiquity. Some of its sculptures, such as Antinous, Meleager, Venus Medici, Flora, Bacchus Ludovisi etc., had been looked upon long since as absolutely sacred. Amongst modern artists he praises Correggio⁴⁴ above all because of his grace which is different from that of the classics and of all others; also some of Raphael's works he commends as being graceful and dignified. On the other hand he blames Michelangelo, Sebastiano del Piombo, and Raphael's Galathea in the Villa Farnesina⁴⁵ as lacking grace and spirit.

William Aglionby⁴⁶ shared the admiration of his contemporaries for Correggio whose "tender softness" he lauds while praising Parmeggianino for "sweetness, neatness and grace in his figures."

If we sum up these points of view we clearly observe how those claims for harmonious movements and colouring which found their expression in the worship of grace became of the utmost importance to the whole development of style. Everything should be of an even flow.⁴⁷ Surfaces were not allowed to be angular or violently to be precipitated into each other. One learnt how to avoid harsh effects of light and contrasts of colour. Composition, drawing and colouring should transfuse (*sfumare*) all the elements of the picture into one single charming harmony (*leggiadria*).⁴⁸ No expressions of brutal strength, harshness or ruggedness (*forza*, *durezza*, *crudezza*) were allowed to occur. Every wrinkle should be blotted out (*ammaccatura*). Every form ought to show a graceful slenderness (*tenerezza*)⁴⁹, all colours blend together in a delicate harmony (*morbidezza*, *vaghezza*)⁵⁰, standing out sweetly (*dolce*) from an exquisite shade of light (*aria*). Jewels, lace, and

draperies of rich display were made to adorn (abbigliare)⁵¹ the picture in graceful festoons.

But if movement, which alone could endow the objects with "grazia," wanted harmony it also called for liveliness in glance and gesture (*vivacità*), for expressiveness in looks and postures, for brightness in the colour of the lips and eyes (*espressione*).⁵² The design (*invenzione*) of the picture should be executed with an easy and accomplished elegance (*facilità*); it should bear witness to taste and discernment (*nobilezza*)⁵³, to appreciation of the impressive magnificence (*grandezza*) of classic art, and to that ideal of beauty adored by the classicists.

Canonical schemes of proportions, looks and gestures betraying grace, had been drawn up by Lomazzo after Leonardo; and the French classicists as well as English and Dutch theoreticians were much interested in them. The "De arte graphica" of Du Fresnoy contains e. g. rules for contrast effects and systems of balance and movement. Like his predecessors he emphasizes the importance of a graceful and vivid co-operation of the muscles and also that of the *contraposto* postures.

Lairesse⁵⁴ says that the limbs must be well-formed

"have a fine, free and easy motion, . . . be perfectly joined . . .; the head and face duly proportionate; and the eyes, nose, and mouth to have their exact symmetry.

By easy motion we mean that all the members, from the greatest to the least, exert themselves most beautifully, and without pain, performing their actions in a graceful manner, a fine outline, a free sway in the motion."

He draws up designs for the adaptation of movement contrasts to portrait painting⁵⁵, prescribes how most impressively to compose the backgrounds in order to contrast them with the folded draperies of the portrayed persons, and how, in double portraits, to make the movements fit and corresponding. The academician view of colour was still alive in art literature by the end of the 17th and the beginning of the 18th century; Lairesse⁵⁶, in his painting-book, craves for harmonious colours in the whole portrait and prescribes that all the colours in portrait and background should, in spite of varying shades, blend into a single unity.

The starting-point for all this complexity of colour was, of course, the correctly rendered shades of the skin and hair conforming to which should be the colour and shape of dress and background. The whole treatment of light and shade ought to be executed in such a way as not to disturb but to enhance the value of this harmony of colours.⁵⁷

The shape, stuff and character of the dresses should be chosen to form a background suited to this harmony of colours and light effects.⁵⁸

Lairesse gives the following detailed prescriptions for this graceful harmony of the colours:⁵⁹

"White suits on all sorts of dark grounds, except wan yellow. Light yellow suits on purple, violet, blue and green. Light blue, or green, violet or yellow not wan or fiery. Light green has a good effect on purple, violet and blue. Light violet has the same on green and blue. On white suits black, violet, green and purple; but not yellow or blue. On pale red suits green and blue. On pale green suits purple, blue, yellow, and violet. On pale blue suits dark yellow, red and green.

As for the draperies, since they consist of different and various colours, each of a particular nature and little agreeing with the colour of the face, they also require each a particular ground, best suiting and uniting with it, to the end that, though differing among themselves, they may have a perfect harmony with each other, so that the eye be not taken alone with the face, or the draperies ornaments or by works; but by this sweet conjunction insensibly conducted all over the picture."

One applied the same demand for easy and unconstrained movement — which was of vital importance to the cult of grace — also to the handling of the brush. Richardson⁶⁰ praises Leonardo for possessing "delicacy of hand," Giorgione and Correggio for having

"a fine, that is, a light, easy, and delicate pencil,"

and then continues:

"You see a free bold handling in the works of Titian, Paolo Veronese, Tintoretto, Rubens, the Borgognone, Salvator Rosa" etc.

And he emphasizes that Van Dyck who mastered nearly every different manner was the cleverest handler of a brush that ever existed.

Aglionby⁶¹ also, after having explained the Venetian ideals of colour, advises

"*Working A la pittoresk*, that is Boldly and according to the first Incitation of a Painter's *Genius*."

The craving for and conception of "grazia" thus became international, and it is only natural that art should itself be marked by "grazia."⁶² The origin of this movement, as we have hinted above, may be seen in Leonardo's studies of the meaning of gesture but also in the worship of Correggio which, about the middle of the 16th century, became a fashion. Aglionby placed Correggio by the side of Leonardo and Giorgione as being a founder of classical art. Afterwards the Carraccis disseminated the fame of Correggio all over Italy. Everywhere one admired his innovations in the decoration of arches; his predilection for diffuse outlines (*sfumato*), his inclination for painting mouth and eyes

in dark glowing colours (*espressione*) contrasting with the light shades of the face, the co-operation of vivid glances and merry gestures, his soft colour-shades and sentimental postures everywhere became the objects of imitation. His faults were magnified but, owing to his successors' lack of independence, his importance to the cult of "grazia" of the academicians became to a certain degree paramount; had not already his contemporaries — as e. g. Fabio Sequi in the poem at the end of Correggio's biography — called him the painter of "grazia?"

More unfortunate even than the imitators of Raphael and Michelangelo were those of Correggio; in most cases their endeavours to express "grazia" only resulted in rendering a pale reflection of it out of which peeps the harsh and clumsy form. At times they have, however, succeeded, and amongst works which well answer to the demands of the age Schmerber points to Annibale Carracci's *Sleeping Venus*, Baciccio's *Madonna del Popolo* and *Annunciation*, Tintoretto's *Playing Ladies* and *Apollo with the Muses* etc. Other artists who succeeded in this genre were Padovanino, Furini, Cagnacci, Sacchi (cp. e. g. his *Daedalus and Icarus*), Gentileschi, Bansati, Maratta and Franceschini. Common to them all is to let fast outlines, so to speak, flutter asunder, common also a love of zig-zag and rippling lines; standing figures are pictured in a balancing posture, sitting in a half floating one. They all betray their predilection for the sentimental, delicate, ornate which robs the pictures of every thrilling effect. They exaggerated feminine gracefulness to vapid sentimentality and effaced every wrinkle and roughness. They avoided every clearly limited surface, blended light and shadows into half-shades, used delicate, light, porous colours and, unlike the *chiaroscuro* painters, let the light complete but never dominate the composition of the picture.

As a contrast or rather a much needed complement to this worship of *grazia* there rose a cult of the brutal, strong, and rough. Often one finds the same artist interpreting both these feelings on the same canvas; and there are probably few painters who have not, besides adoring the "grazia," elsewhere expressed their predilection for its opposite "*la forza*." This naturalizing tendency breaks through in artists like Manfredi, Saraceni, the Carraccis, Domenichino, Guercino, Salvator Rosa, and Bernardo Strozzi, and above all in the great naturalist of the century, Caravaggio. His art in everything became the opposite to that of the academicians, inspired by passionate "*grazia*."

The expression "grandezza" does not, as one would feel inclined to believe, mean that worship of grandeur which is one of the characteristics of the Baroque. On the contrary, it means the love of the great Greek style with its keen demand for unity in the work of art, its sense for well balanced measure and proportion, its genial power of reaching, with very simple means, that mighty effect of unity which the masters of the Baroque, with all their bragging and boisterous effects, always strove for but seldom obtained. The great style and the great art gave expression to the true, the genuine, the inmost of everything depicted. Mannerists as well as classicists found in art's power of giving expression to the idea its real value; that is why they emphasized so strongly the demand for "grandezza," i. e. the power of enhancing the essential at the cost of minor details, of uniting all the parts of the work into a sterling expression of the highest of all, the idea, the ideal. "Grandezza" and "grande manière" thus became expressions of the stylish and tasteful. "Grand goût" means rules for the tasteful — the number of figures in a picture, how to reach lucidity, unity, and symmetry of the composition, how to endow the figures with majesty (*majestas gravis*), decorous composure (*requies decora*), and dignity.

To the academicians the real reason for disdaining the artists of early Renaissance was their lack of "grandezza." Raphael, according to their opinion, was the first one to arrive at real greatness. Thus writes e. g. Du Fresnoy⁶³:

"*Raphael*, in the Beginning of his Painting, has somewhat too much multiplied the Folds; because being with Reason charmed with the Graces of the Ancients, he imitated their Beauties somewhat too regularly; but having afterwards found, that this Quantity of Folds glittered too much upon the Limbs, and took off that Repose and Silence, which in Painting are so friendly to the Eyes; he made Use of a contrary Conduct, in the Works which he painted afterwards, which was at that Time when he began to understand the Effect of Lights, of Groups and the Oppositions of the Lights and Shadows; so that he wholly changed his *Manner* (this was about eight Years before his Death); and tho' he always gave a Grace to whatsoever he painted, yet he made appear, in his latter Works a Greatness, a Majesty, and a Harmony, quite other than what we see in his first Manner: And this he did by lessening the Number of his large Folds, making them more ample and more opposing them, and by making the Masses of the Lights and Shadows greater and more disentangled."

Vasari⁶⁴, always a staunch upholder of Roman Classicism against the Italians of the North, regretted that Correggio and Andrea del Sarto had never seen Rome and its antiques and consequently never learnt to know the great style. Nay, he regrets, on similar reasons, that Titian himself had

not learnt drawing in Rome. To him acquaintance with the great style was indissolubly connected with studies of the Roman classics.

When, however, like Palladio and Armenini he avails himself of the expression "*la bella maniera*" he apparently refers to a wider conception viz. the entire code of mannerism.

Bernini, on the other side, calls for "*noblesse*" and "*grandeur*" in art; by the former he seems to mean that art should be perfect in accordance with the "*bella maniera*" of academism while by "*grandeur*" he emphasizes the demand for expressiveness.

In many a passage Sandrart and Bosse — followed by the French classicists — speak of "*la grande maniera Greca*." This probably means the power of the Greeks and the classics of bestowing a unity full of expression.

Richardson⁶⁵ also raises a demand for concentrating the execution upon the main problem. In order to exemplify greatness he points to certain works of art, e. g. the Tuscan Orator⁶⁶, Castor and Pollux⁶⁷ in the Campidoglio, the Farnese Bull⁶⁸, the Smithy of Vulcan by Velazquez⁶⁹, St. Bonaventura by Guido Reni⁷⁰, Raphael's frescoes in the Vatican⁷¹ etc.; to judge from these he seems to have demanded a great deal from the artists in the way of developing, with small means, a great degree of expressiveness.

That the demand for "*grandezza*" became important to the detailed execution of works of art is obvious; and it seems quite unnecessary to occupy ourselves at great length with this fact. It may be sufficient to mention a few expressions of Du Fresnoy.⁷² After having emphasized the paramount importance of classic sculpture he prescribes that every gesture be chosen according to the standards of antiquity and be "*great*" and "*large*" in every detail, that it should be vivified by contrasting movements which lay stress upon the noblest parts, and that it should proceed along great even lines which do not suddenly become enlarged. The muscles, depicted according to the prescriptions of anatomy, should appear as unities. Like the Greeks one needs only to give expression to the principal muscles and above all observe the unity between the whole and its parts.

Sulzer-Blankenburg⁷³ in this connection underlines the necessity of blending the colours in such a harmonious mixture that the eye only perceives the effect of the whole; drapery should be composed in a few great folds that harmonize with the work as a whole.

The Italian conception of "*decoro*" has its origin in Latin rhetoric and

has been extensively discussed by Cicero, Quintilianus etc.; it denotes the necessity of concealing ugliness and emphasizing beauty. During the Renaissance the demand for "decoro" was at first repeated by Alberti;⁷⁴ by it he means an imperative demand for unity and consequence in producing the picture, harmony between the whole and the proportions, and fidelity to the character of the subject. The demand for "decoro" has, of course, been one of the foremost motives for idealizing art and especially portrait painting.

When, during late Renaissance, art became more and more ethical and was looked upon as a means of teaching and edifying the demand for "decoro" also became a moral one. Nudities in general were considered indecent. In the name of decency Michelangelo's Last Judgment was subjected to the rough "amendments" of Daniele da Volterra; and a procedure like this was strongly applauded by the art writers of the 17th and 18th century, e. g. William Aglionby.⁷⁵

The demand for "decoro" and the associated one for "grand goût" were to the academicians the norms regulating every detail of a work of art. With the aid of the results achieved by studying classical art one constructed stencils for the different proportions, postures, attitudes, and expressions of the face. While composing historical and portrait paintings one must thoroughly observe the age, sex, standing, and character of the portrayed person; for, according to these gesture, attitudes, dress, nay, even colours and draperies must be chosen, and the whole execution of the picture must be adapted to the standing of its subject.

Nothing must strike the spectator as being without a reason or as being opposed to the nature of the subject; everything, on the contrary, must be subject to that demand for verisimilitude (*vraisemblance*) which to the French academicians such as Félibien became the foremost test of the internal value of a work of art. Lomazzo, constructed stencils for proportions and sentiments. These became standardized for the entire art literature of the 17th century and were adapted to the demands of the later Baroque by Le Brun.

Le Brun was of opinion that every internal quality is mirrored in the exterior, and this probably is at the bottom of his systematizing the possibilities of the expression of the face. Similar conceptions concerning a correspondence between the internal qualities and mental conditions and the physiognomy were held also by Van Mander⁷⁶, by Hoogstraeten and Sandrart⁷⁷, and by Dryden in the translation of Du Fresnoy.⁷⁸ The form and expression of the face were

thought to represent the mental qualities of the sitter which, according to the then prevailing opinion had their seat in the heart. By the way, this opinion was at the base of that 17th century science of fashion, physiognomy. Du Fresnoy⁷⁹ quotes it as a proof of the greatness of Apelles that his portraits were so carefully painted as to allow a physiognomist to read the character, to tell the fates, nay, even to prophecy the hour of death of the sitter.

The academicians of the 17th century worked with the idea of obtaining similar results, and cherished the general desire of the Baroque artist of being able to represent the momentary transitions in nature and in man. Amongst the many stencils contained in contemporary art writings the most frequently used may have been those representing

"The Majesty of a king, the gravity of a hero, the boldness of a warrior, the joy of a child, the grace and sweetness of a girl or young lady."

Lack of depth in psychology, of variety in expressions, of difference between great and petty emotions, and of a true apprehension of the relative in every individual case thus led to a total systematizing and defining of the individual and indefinable.

Lomazzo⁸⁰, in most departments a follower of Leonardo, also typologized the proportions according to the impression of strength, magnanimity, joy, or delicacy intended; these were seldom allowed to vary with the individual but must always be unalterable. He also put them together, according to psychological, nay, even medical speculation, into venereous, saturnine, and martial types⁸¹, in most cases, as was only natural, based on the proportions of classic sculpture. This doctrine of proportional types with very small variations lasted during the whole of the 17th century; it is met with in the works of Van Mander⁸², Sandrart⁸³, Lairese⁸⁴, and in those of the French classicists where it was still further completed in Testelin's tables looked upon as canonical by the later Baroque; it recurs in England with Marshall Smith and Aglionby⁸⁵, and in Dryden's translation of Du Fresnoy⁸⁶ where the opinion of Lomazzo is highly praised.

In arranging this canon of beauty, looked upon as being wholly objective, one aimed at reaching, through the unity between the parts and the whole, that harmony, grace and expressiveness demanded in all other departments of art. With a view to reaching decorative effects the proportioning of the female body was exaggerated to the limit of the utmost affectation.

Lairese⁸⁷ gives us detailed information concerning the influence of the de-

mand for "decoro" on the portrait painting of the later Baroque. After having extensively set forth how portrait painting may make historical persons resplendent through their virtues and execrable through their vices he goes on to describe how, with a moralizing tendency, to make a difference between various professions and classes⁸⁸:

"With a burgomaster suits the statue of Justice, and in paintings and hangings some emblems of it, representing the rewards of the good, and punishment of the bad; the fasces are the true token of a consul or burgomaster.

With a senator agrees the statue of policy or government;

With a secretary the statue of Harpocrates; and in tapestry . . . the story of Alexander shutting Hephestion's mouth with a seal-ring;

With a divine agrees the statue of Truth . . . and a representation of the Old and New Testament, and in the off-scape a temple; a general should have a white staff in his hand, and the figure of Mars in a niche.

With a sea-insurer suits Arion on a dolphin; and in a picture, a sea-port with a ship under sail making towards it; on the shore the figure of fortune, and over the cargo, Castor and Pollux.

With a steersman suits the figure of Precaution; besides a compass and in a picture the four cardinal points.

With an engineer the figure of Industry; besides map of Military architecture.

With an orator or speaker the figure of Eloquence, or Mercury without his purse, and besides him a roll of papers, in the off-scape a person mounted on a stone and surrounded with an attentive audience."

In addition inventions suitable for representing a virtuous young man or woman, a widow etc. are suggested here.

We have already made mention of the demand of Lairese that portrait painting should be executed "in the painter-like manner;" in that connection he also sketches the results concerning the harmony of the treatment of colours and light.⁸⁹ Light and shadow in portraits of ladies, beings endowed with "grace and delicacy," should be treated in such a way as to create shades "as beautiful and agreeable as their persons." But in the portraits of gentlemen the treatment of light and shadow should be adapted to their strong and heavy colours. There were very rigid rules for the most suitable introduction of emblems in order to lead to the happiest solution of esthetical and social considerations.

II.

In order to get a general view of the conception of 'decoro' it seems best to take an outlook of the *honnête-homme* ideal.

The concentration of society life to the courts during the Renaissance resulted in a codifying of its laws unwritten till then. Life became more refined, people began to aspire to universal culture and to blameless external polish. But at the same time that straightforwardness and originality of behaviour and manners which gives to many a person an individual charm gradually vanished.

The art of demeanour was made the subject of many interesting discussions amongst which 'Il Cortegiano' by Baldassare Castiglione⁹⁰ and Giovanni della Casa's 'Galateo'⁹¹ are the most famous ones. The courtly culture of which they are typical soon spread from Italy all over Europe.

Owing to the very close relations between Italy and England during the 16th century Englishmen soon got into touch with the Italian court culture.

Spenser's *Shepherd's Calendar*, Lyly's *Euphues*, and the *Arcadia* of Sidney were all directed towards the fashioning of a gentleman. The vivid interest taken in Italian language and culture is e. g. proved by the fact that during the years 1584—88 five works by Macchiavelli and three by Pietro Aretino were printed in Italian in London.⁹² This court culture flourished in England up to the death of Charles I; at the Restoration it became, however, strongly Frenchified. In France the Marchioness de Rambouillet and innumerable *précieuses* who followed her example settled the fashions in literature and society and formed the 17th century ideal of the *honnête-homme*.

They introduced a Baroque of society and transformed the art of conversation, letters, and intercourse. Their epistles and pastorals contain witty descriptions of their persons and life. Very valuable for the conception of the *honnête-homme* ideal are these literary portraits fashionable during the 1650's. Through the works of the Duchess of Montpensier they became very popular also outside France.

This tendency was followed by French classicism. Its leaders Molière and Brunetière with their cravings for true and logical descriptions of humanity had little left for the fanciful pastorals and turgid descriptions. In spite of this Louis XIV and the circle surrounding him still cherished an exaggerated belief in the possibilities and importance of their own selves. The art flourishing at his court was to be one single apotheosis of himself. Baroque art in itself tended to the increase of expression to its utmost limite, and it has here created pictures which glorify human vanity in a way that

never was nor ever will be. The same pompous arrogance was typical of the French courtier who loved to conceal his personality under a mask of earnest greatness and has suggestively been called, by one of his countrymen, 'le mannequin glorieux.' Very rarely has picture painting been so far away from a true and natural description of man as it was in the France of Louis XIV; rarely was the general conception of man less suited for it than just then. But reaction came in just as this conception seemed to be conquering all Europe. It is well known that this reaction started in England, the country that gained a dominating influence on the intellectual conceptions and life of the new century.

The Revolution of 1688 broke with the French influence dominating the age of Charles II when Whitehall was little more than an inferior copy of Versailles. Newton's discoveries had a decisive victory over the scientific outlook of the 17th century. Locke's 'Treatise on human understanding' widened the comprehension of the possibilities and limitations of human knowledge, and his book 'Some thoughts on education' created an *honnête homme* ideal suited to the new age. With Steele and Addison bourgeoisie was introduced into literature and to the men of letters; with Hogarth and the early 18th century portrait painting into art. A sounder realism and moral make their entrance. Dawning romanticism, anticipated by geniuses like Shakespeare and Milton, little by little seized hold of literature and art.

So far as the canonized regulations of society life were dictated by a true and genuine adoration of beauty which thus created new values in life and art they will here be subjected to our investigation.

Castiglione and della Casa develop the idea — i. e. the ideal — of the courtier in the same way as in ages gone by Plato had developed that of the state, Xenophon that of the king, and Cicero that of the orator. In modern times Macchiavelli in the same manner had drawn the ideal prince.

The work by della Casa seems to me the most edifying. His *honnête homme* is a parallel to the ancient ideal of beauty with its demand for harmony between the parts and the whole.⁹³ He looks upon life as being a work of art, upon man as the artist of life, and upon his character as upon a harmonious complex of qualities which through education become thus interrelated in their proportions that they afford to man the greatest possible enjoyment of life. He blames vice as being, according to him, a faulty proportioning of

the human qualities. He does not, however, do it like a mediæval moralizer but execrates sin as being a waste of the possibilities of enjoying life.

To della Casa as to Alberti *il decoro* is the demand for harmony between the parts and the whole thing. As della Casa applies it to man it is turned into a harmonious combination of qualities, manifesting itself in the power of solving correctly even the very slightest problem of life.

Art, however, to which according to della Casa life is equal, always was something more than a correct and logical solution of the problem. Pain, always lurking in the background, must not be seen. The solution must be arrived at easily and inevitably as if of inner necessity. This probably is the touch-stone of *gratia* applied as well in court literature as in esthetics.

Decoro in general corresponds to what we call tact. Everyone must be able cleverly to adapt his behaviour to his position. The detailed prescriptions of court ceremonials as to the forms and gestures with which to address oneself to different persons were vividly debated. Della Casa reminds us that ceremony originally means paying worship to God⁹⁴; later on it was applied to the gestures and modes of expression with which to address oneself to other persons. He gives warning against lying and deception but at the same time emphasizes the necessity of using discretion.

In surroundings like these the audience poses and representative gestures of the portraits originated. We meet with these varying gestures and poses all through the 17th century. The English translation of *Lairesse* by Fritsch, published as late as in 1738, contains numerous plates illustrating these things.

Another result of the cult of *decoro* was the origin of the fashions of dress. Everyone ought carefully to adapt himself to fashion and to vary the details of his dress according to his position. Castiglione⁹⁵, highly observant on this point, thus accounts, for its demands:

'Everyone ought to dress well according to his age and standing. Otherwise he would appear to hold people in contempt.'
(Tr.)

Della Casa likewise thinks it discourteous not to dress in accordance with the manners of a place; one ought to vary the dress according to age and standing, have it made from good material and cut according to fashion. Otherwise one would be looked upon as being illmannered. He also points out that dresses should be cut so as to conceal defects and, like the authors of contemporary handbooks of painting, discusses how this can best be done.⁹⁶

The demand for decoro also contained demands for the proportioning of face and figure.⁹⁷

The importance of the origin of fashions to portrait painting is obvious. The saying that dress makes the man can scarcely be applied with greater appropriateness to anything than to the portraits of the late Renaissance and the Baroque.

In the chapters on conversation and gesture we meet, in the court literature, with the expressions *grazia*, *leggiadria*, and *vaghezza*. *Grazia* is a term always recurring in Italian court literature. It generally means the qualifications of the courtier for moving gracefully while walking, dancing, or gesturing. *Leggiadria* corresponds to the German 'Reiz.' *Vaghezza*⁹⁸ is like *grazia* the polished, exquisite elegance of behaviour which conceals by an affected carelessness that solicitude for good manners which in his inmost heart the courtier ought always to cherish.

The French *précieuses* in their demands for decoro and *grazia* seem rather shallow-minded and lack the internal logic of the Renaissance estheticians. Inspired by the *Astrée* of d'Urfée and by Italian and Spanish pastoral poetry they created an Arcadian world strange to real life. Its chief interest was the art of love, not that of life. In order to be loved one must be amiable, amiable again is only the *honnête homme*. They aimed at creating sensations through paradoxical and amazing actions — *le merveilleux*.

Their exterior, masquerading in the dresses of mythology, antique history and pastoral poetry, is clearly mirrored in contemporary literature. De Scudéry⁹⁹ e. g. in his preface to *Le Grand Cyrus* describes in the following words the *Duchesse de Longueville*:

"L'on en voit sans doute en Vostre Altesse, l'idée la plus parfaite qui puisse tomber sous la veuë: soit pour la taille qu'elle à si belle & si noble; soit pour la majesté du port; soit pour la beauté de ces cheveux, qui efface les rayons de l'Astre avec lequel je vous compare; soit pour l'eclat & pour le charme des yeux; pour la blancheur & pour la juste proportion de tous les traits & pour cet air modeste & galant tout ensamble, qui est l'ame de la beauté & que vos Miroirs vous feront bien mieux voir que mes paroles."

The ideal of the *précieuses* which was to survive the longest was the heroic one; deepened by the study of antiquity it was adopted by the French classicists and is mirrored by the portraits of soldiers and generals.

The 'merveilleux' of the Baroque was tolerated but never pursued and was succeeded by an adoration of "l'admirable." Common sense (*le bon sens*) was promoted to the front rank. One admired the true, the logical — *le*

beau vrai, i. e. truth as known by studies of antiquity. Portrait painting itself, as we already know, became standardized according to its canons; but the masquerading spirit of the *précieuses* survived in French and English portrait painting for decades after their downfall.

*

Just as conventional laws were laid down for kings and courtiers they were also became fixed for artists. Van Mander¹⁰⁰ as well as Sandrart¹⁰¹ and Richardson¹⁰² give detailed advice to artists how to arrange their lives in a prudent way so as to correspond to the demands on a gentleman and a fashionable painter. The young apprentice having learnt by imitating antiquity to master to perfection the academical canons of painting and drawing is to set out for his studies at Rome, Van Mander warns the young travellers not to trust the Italians who, according to his opinion, are greedy as well as boastful, he also warns them of small hostelrys, tricky compatriotes, and lewd women. He exhorts them to compete with the Italians in figure painting, to procure at Rome good drawings, at Venice nice pictures. But at the same time he emphasises the difficulty of earning money in Italy and during the return journey. A good painter naturally ought to be well-mannered, virtuous, and industrious in order to win honour and riches by his art. Nothing was to be said against this unless one did not feel strongly convinced that external success might be won at the cost of artistic perfection. What one chiefly aimed at was rapid and stereotyped academic painting.

Most books on painting rather anxiously underline the rights of the artists to a high social standing. The old stories of Alexander bestowing upon Apelles his favourite wife, of Charles V picking up the glove of Titian, and of Leonardo drawing his last breath in the arms of weeping Francis I are repeated by Du Fresnoy¹⁰³ as well as by Aglionby¹⁰⁴, accompanied by reminders to contemporary aristocracy not to forget their similar duties. Nothing ought to be said against this propaganda — its ridiculous forms being wholly left out of account — were it not for all the punctilious pride and philistine avarice to be noticed between the lines.

The rather prosaic ideal of life set before the fashionable painter, who was to be at once an *honnête homme* and a clever virtuoso, in Sandrart's works has become somewhat that of the philistine.¹⁰⁵ For when the painter has become really famous he ought to

“sich durch das angenehme Netz eines frtrefflichen Heiraths bestricken lassen.”

Concerning the portrait painter's relations with his patrons *Lairesse*¹⁰⁶ has given us many interesting and conventional advices typical of his age. He ought to be well-mannered and courteous without yielding in to the rather foolish whims of contemporary ladies in choosing dresses and poses. His conversation should be merry and entertaining without grazing the frivolous; his studio ought to be airy, clean and swept out and hung with decent and edifying pieces of art.

We know from the history of art that these ideals were converted into practical life by Guido Reni, by Van Dyck and his English successors, and by many other masters of the “Great Century.” We shall find presently that the same ideals did partly float before the men whose career will be gone into below.

As we have already noticed the classicist *honnte-homme* ideal of the Renaissance with its sense of proportions and its demand for a universal development of personality by and by was transformed; and the conceptions of *decoro*, *gratia*, and *grandezza* also became transformed. There probably never was a period like the 17th century during which so much was spoken, written, and produced of that grace the mark of which is the impression of spontaneous beauty. Never before did the demand for *decoro*, which is at bottom the subtle and simple solution of a problem, result in a more complicated and tyrannical regulation of life and art. That the artists of the “Great Century” — et least as far as they represented the Baroque — would never reach *grandezza* is quite obvious; for the foremost characteristic of the Baroque is the accumulation of artistic means of expression. On the other hand the 17th century has, of course, conquered immortal values of beauty above all through its power of viewing nature in a new way and of representing it with the help of different expressions. Every age, of course, has its style, its own forms. In order to complete this sketch we shall presently describe the development of style in the court portrait from the time of its origin during the 16th century up to the late Baroque. We shall avail ourselves here of the lines and of the terminology found in that epoch-making work by Professor Heinrich Wlfelin called ‘*Grundbegriffe der Kunstgeschichte*.’

III.

The portraits of the late Renaissance mirror the ideas we have met with in Castiglione and della Casa. Especially obvious is their demand for *grazia*. It is one of the expressions of that feeling of beauty which, during the 16th century, grew stronger and stronger and was responsible for the rise of the picturesque style¹⁰⁷, viz. the feeling of the beauty of movements.

This feeling had found expression in a craving for *gratia* long before the rise of the picturesque style, e. g. in the writings of Castiglione and Leonardo. A figure pervaded by *gratia* could, of course, be represented even by an artist who trusts exclusively to plastic means of expression. Raphael in his earliest works is a splendid instance of this.

But as the expressive powers of the linear style became gradually exhausted picturesque painting came into existence owing to the increasing feeling of the beauty of movement. Its power of cleverly modulating the changes of the movement of lights and colour made it extremely well suited for expressing *gratia*. The painter of the Renaissance who most decidedly made himself master of the linear style and adopted picturesque modes of expression was, of course, Correggio. He strove for *gratia*, and by his contemporaries, as is already mentioned, was called the painter of *gratia*. The 17th century painters craved for *gratia* and things related with it such as *leggiadria*, *tenerezza*, *morbidezza*, and *vaghezza*. This clearly proves what they were aiming at when they reached some of the most refined values of the picturesque style; it also proves how they did consciously strive for a rhythmized, luminous, and colouristic harmony.

But before we start analysing the development of style in the court and *honnête-homme* portraits it will be necessary to glance at the exterior, historical one.

The ideals of Kings, courtiers, soldiers etc. created by the Renaissance during the later half of the 16th century became standardized in regard to their representation in portrait painting.

The portraits of the Habsburg Princes painted in the middle of the 16th century by Flemish painters such as Antonio Moro and by Italian ones such as Titian and his school were of epoch-making importance.

Their composition schemes and portrait types soon spread in engravings all over Europe. It deserves to be mentioned that the original portraits,

preserved as a rule in royal or private collections, could only quite exceptionally become objects of studies. Probably the miniature copies which were more easily carried about and were far more often than the oil paintings presented to embassies etc. became of greater importance to the development of the portrait style. However, drawings and above all engravings greatly contributed towards disseminating the style of the leading artists to their colleagues of lower rank. During the centuries we are dealing with, a very great number of volumes containing engraved portraits were issued. With the exception of the works published at the conclusion of the Peace of Westphalia and of those immortalizing the victories of Louis XIV the portraits in Vasari's *Vite dei Pittori*, in the *Elogia of Jovius* (Bale 1577), and the *Icones* of Van Dyck seem to have been the most important ones.

The demands for external beauty, for the due proportioning of the limbs and the well-calculated rhythm of the movements, for graceful figures and tasteful dresses which increased in volume during the 16th century account for the origin of the monumental full-length portrait. The large-sized canvases now became more frequently met with amongst the adornments of sumptuous State rooms and galleries. Contrary to the conditions of the early Renaissance when portraits were stowed away in half-dark cabinets they were now hung in large, bright halls where position and illumination alike emphasize their beauty. One of the first of these galleries known¹⁰⁸ is the Sala Real de los Retrados in the Escorial of Philip II.

Antonio Moro, like the Venetians, knew how to represent, beneath the surface of dresses and accessories, not only the conventional dignity of the courtier but also his temper, character, and individuality. His art to several generations became of the greatest importance. His portrait of Maximilian, King of Bohemia, at Madrid (probably painted in 1550) as well as those of Doña Maria and Doña Juana, both painted in 1551, are all prototypes.¹⁰⁹ His Alexander Farnese points forward to Van Dyck's portraits of young gentlemen¹¹⁰, his Elizabeth of Valois to the latter's portraits of ladies.¹¹¹ His gallery of the mistresses of the Duke of Alba, as far as I know, is the earliest known collection of that sort of paintings. His visit to England¹¹² was strongly influential in the importation of the conventional European court style and of the dignified pose.

He was remarkable also in another way. He was one of the first among the international school of painters of the *honnête-homme* type which was to become universal during the 17th century. Guido Reni, Van Dyck, Sandrart,

and above all the English portraitists of the late Baroque are the foremost representatives of that class. He also was partly responsible for the development of studio routine inasmuch as he let his apprentices finish details and accessories in his pictures. Although he never became guilty of the same wholesale production as did the successors of Van Dyck, he nevertheless succeeded in amassing a considerable fortune.

Probably they got their inspiration from the Spanish court ceremonial; but at the same time they clearly betray the influence of the ideas we have met with in the Italian *honnête-homme* literature. But we must not overlook the gap between them and the Baroque portraits. Just as the constructive elements of the architecture of Maderna and Bernini can already be traced, although in slight disguise, in the buildings of Vignola and Giacomo della Porta, the masters of the late Renaissance show us many of the portrait types so highly favoured by the Baroque even if a picturesque style and a pathetic conception of humanity have not yet made their appearance. The impulses of this transformation chiefly originated with the Venetians.

The increasing power of the Venetians of varying the tones and values of colours as well as their developed technical handling of the brush were of the greatest importance to the development of the picturesque style.¹¹³ The Carraccis, at the beginning of the 17th century, succeeded in mixing this Venetian colouring with the Romano-Florentine mannered forms and in thus bringing the Baroque style to full development. One used to date its birth to 1600, the year in which Annibale Carracci painted his frescoes in the Palazzo Farnese. In this connection one wants to know at what time the Baroque style brought portrait painting under its sway.

Portraitists did not come under the influence of the Carraccis in the same way as did other painters. The Carraccis¹¹⁴ broke with the older traditions also in this department. In opposition to mannerism they went in for realism, technically they made use of the picturesque style in a far more radical and conscious way than their predecessors; by these methods they certainly made way for the portrait painters of the "Great Century" but they scarcely created an art of portraiture suited to the esthetic and social demands of their age. The few portraits painted by the Carraccis that are known to us generally have a character of genre paintings.

Neither Guercino nor Guido Reni, were of epoch-making influence on portrait painting, though Reni's portrait of his mother in the Pinacoteca at

Bologna, marked by an earnest gravity and by convincing dramatic power, and his vivid interpretation of Cardinal Spada in the Spada Gallery, Rome, prove him to have been a highly accomplished portraitist. Domenichino whose noble classicism still lives in the portraits of Sacchi, Sassoferato, and even of Maratta, only rarely and without enthusiasm worked in this department.

Nor did Caravaggio, who but seldom devoted himself to portrait painting, create an epoch within this special art. His Lute-player, in the Liechtenstein Gallery at Vienna, no doubt is the foremost genre portrait of the young Baroque in its clear, airy colouring. His Alof de Vignacourt in the Louvre stands out in his powerfulness and sound realism as the most imposing of Italian portraits of soldiers from the "Great Century". But while fully admitting the sterling qualities of these works, we must state that they do not represent, any more than the works of Titian, the triumph of the picturesque portrait style.

It was Peter Paul Rubens only who in his portraits fully embodied the human ideal of his age. He took in for his models all ages and classes. In opposition to mannerism his style, in spite of its very personal mark, means naturalism. Venetian colouring he developed into a wholly picturesque style. The pathetic conception of man is raised to the very highest. Rubens' visit to Italy, as is well known, lasted from 1600 to 1608. From the early years of his stay only a very few portraits painted by him are known: Lipsius and his pupils, the self-portrait in the Uffizi, the equestrian portrait of the Duke of Lerma. Those pictures as well as the Genoaportraits painted by Rubens when in the company of the Duke of Mantua he visited that town clearly show Baroque tendencies. The colouring is an imitation of Tintoretto and Veronese. But here as elsewhere he makes a more thorough use of the ways of picturesque expression. He also alters the compositions by introducing draperies in the dresses as well as in back and middle grounds. His picturesque fancy dresses endow the portraits with a slightly unreal character.

The Baroque portrait is not only the product of a civilization which represented in a picturesque style Spanish grandees and Italian priests alike. It is that and something else too far more important. It does not remain satisfied, like the Renaissance portrait, with depicting a person at random; it wants — at least when at its best — to represent him in the very best moments of his

life when, according to modern psychology, subconscious feelings dominate the intellectual life. The monk no longer is represented in silent prayer but in religious ecstasy, the poet not in quiet contemplation but in prophetic rapture, the portrait of the monarch raises him from autocratic power to sublime majesty.

Rubens not only influenced Italian painting but also sculpture. First of all we may take note of his importance to Bernini whose portrait bust of Cardinal Scipione Borghese, as Riegl¹¹⁵ correctly points out, shows obvious traces of relationship with the works of the great Flemish master. During his continued development Bernini embodied the 17th century ideal of the autocrat in the portraits of the Duke of Modena and of Louis XIV and in the equestrian statue of Constantin the Great.

Relations between Italy and Flanders, where Rubens continued his activities, were very close during the 17th century. Researches into archives, carried out with official authority, prove that no less than 2000 Dutch and Flemish artists studied in Italy during the 16th and 17th centuries. By means of these studies as well as through the activities of Rubens and his pupils the art of the portrait developed in the style and spirit of the high Baroque. In Holland portrait painting, not yet under the influence of the court style, developed on more realistic lines. To France, whose influence on the development of art was absent owing to the civil wars during the early 17th century, this way of painting portraits was conveyed chiefly by Rubens who executed the famous Mary of Medici cycle etc.

The influence of Rubens, as is well known, extended even to Spain. However, her portrait painting, in spite of the brilliant contributions by Velazquez and others, did not to any great extent influence the development of the conventional court portrait, and we may well leave Spanish art aside here.

The most important event for the renewal of Flemish influence on European portrait painting was the visit of Van Dyck to Italy. As we know well it was in 1621 that he arrived there after having finished his apprenticeship in the studio of Rubens and after having for a short time visited England. The opinions of scholars, however, are at variance concerning his stay in Italy. Van Dyck shares with Rubens the honour of having transformed portrait painting according to the spirit of the high Baroque; and his influence on its later development was clearly greater than that of his countryman and teacher. Like him he was influenced by Italian art in a way decisive to his

whole development. Like him he also put his indelible mark on Italian portrait painting.

The influence of Van Dyck made itself felt from Genoa, where it is represented by Valerio Castello and Giovanni Bernardo Carbone to Sicily, where Pietro Novelli, known as Il Monrealese, faintly imitated his aristocratic and refined art. At Venice Strozzi and Tinelli followed his line, at Mantua Grechetto, at Rome Gaulli, and at Florence Suttermans.

The portrait style of Van Dyck as well as his conception of man was of great importance to English art¹¹⁶. As is well known he was active there as the Court painter of Charles I from 1629 up to his death. The appointment as portrait painter to the Court in England — and in other Protestant countries as well — was of far higher standing than in Catholic lands. Amongst the Protestants decorative work in churches was very scarce while portrait painting was far more flourishing; it enjoyed a far higher reputation and gained far more of significant influence than in the South.

The activities of Van Dyck are far too well known to need repeating here. They initiated a new era in English portrait painting which from now on became the leading one. Through him were introduced the forms of the High Baroque which had already been foreboded by Rubens and by Sir Nathaniel Bacon. His relation to the social and artistic doctrines outlined above has not, as far as is known to me, been fully investigated. Although it would certainly to a great degree enrich the conception of his life and art it must, in a work of this limited scope, unfortunately be left aside.

The spirit of chivalry, refinement, and poetic romanticism pervading the art of Van Dyck is also to be found in the works of Cornelius Johnson and William Dobson. It already marks the earliest works of that artist who was to follow the track of Van Dyck as being the foremost portrait painter of England, viz. Sir Peter Lely.

With the death of Van Dyck and the downfall of Charles I conditions changed considerably. Many good portraitists like Cornelius Johnson and Adrian Hanneman left England and disseminated the new style on the continent, above all in Holland where through Jan Lievens, Daniel Mytens, and David Beck, who later on, as is well known, visited Sweden, one had already had a foretaste of the development of English portrait painting.

One would naturally suppose that during the years of bloody revolution and under the following Cromwellian régime portrait-painting considerably

deteriorated, and that the opportunities for the sale of portraits became practically non-existent. To judge, however, from the portraits preserved to our days this was not the case. The Puritans lacked the refined esthetic culture of their antagonists — that is quite true. They scattered the irreplaceable art treasures of Charles I; driven on by their fanatic morality, they revelled in wholesale destruction of those sculptures and paintings that represented, in voluptuous nudity, the gods, goddesses, and heroes of antiquity; they purified the churches of many of those lovely ornaments which mediæval art had lavished upon them. But even the Roundheads never went so far as to deny the value of portrait painting — on the contrary they wanted to see it reformed in a democratic spirit.

But the main reason for the continuance of its healthy vogue lay in the keen interest taken in it by a great and vigorous nobility. To a Swede, used to look upon the art of the 16th, 17th, and 18th centuries as a sort of hothouse plant flourishing in the precincts of a court and only spasmodically favoured by individual grandees, it is of interest to recognize that a wealthy aristocracy already at that time patronized art more than the monarchy.

Important changes in politics and culture were brought on by the Restoration. Political calm and economic stability were perhaps less responsible for creating a solid foundation to flourishing art. Charles II himself was far too casual and diffuse, too much the prey of his own nature and of intriguing ministers, bullying creditors, and pretentious mistresses to be able to patronize art in a systematic way like his ancestors, the Medicis and Bourbons. Probably he also lacked their internal qualifications for doing so. In him was also absent the pretentious imperiousness of his cousin, Louis XIV, and he never demanded adoration and admiration as did *le Roi Soleil*; he never loved being adored by servile subjects but preferred to preside over his gay Court, himself the first gentleman of the realm.

The portrait painters of the Restoration chiefly were Dutchmen or Germans. We have mentioned above that several countrymen of Van Dyck after having studied in London returned to their own country and spread his style there. During the 1640's and 50's Dutch art had gone farther in the direction of aristocratism and academism while that of England had proceeded in the opposite direction. Now that the Restoration had created suitable conditions for a new development of the art fertile impulses were to be got from the sometime pupils. Through these mutual influences there

came into existence in both countries an intimately interrelated portrait painting.

Unlike his father Charles II was not sufficiently interested in art to induce any very prominent continental portrait painter to enter his service; he contented himself with appointing the foremost English talent, Sir Peter Lely, his Court painter, bestowing upon him the salary once drawn by Van Dyck. But the economic gain was rather imaginary. The King's affairs were in such a bad state that instead of drawing his salary Lely repeatedly had to lend him money. However, his social position as Court painter with a sort of monopoly of painting court portraits brought him in not only an aristocratic clientèle but also a princely fortune. It is quite obvious that this privileged position in the Court of Charles II greatly contributed towards making Lely the leader of fashion in contemporary English art. With a certain justice several of his contemporaries have been reproached as dependent imitators; but we may in part blame a public that desired its art to be as courtly as possible.

Thus Lely is chiefly responsible for English portrait painting of the Restoration which on the whole scarcely changed its character until the beginning of the 18th century. Like most contemporary English portraitists Lely got his first training in Holland but came to England quite early — as we have already mentioned above — and was educated in the school of Van Dyck. Unlike his great predecessor Lely was not at all a complaisant and flattering courtier. He lacked the romantic charm and aristocratic refinement of Van Dyck; but instead of that he possessed the heavier but more sound and truthful conception of humanity typical of the Dutchman. He was a splendid draughtsman and not only a competent but at times even a brilliant colourist.

The vivid and expressive poses, the wing-like disposition of draperies, columns, and landscapes in the backgrounds, the detailed rendering of dresses and ornaments, and the angular, distorted folds of the draperies strongly remind us, while contemplating the portraits by Lely, of Van Dyck.

The colours of Van Dyck go back to Rubens and to the Venetians, especially Veronese, whose tasteful, gay shades often recur on his pallet. Still the deep, full tones of the high Baroque dominate his shades. Lely again represents a later phase. He is not an unreflecting adorer of the bright and merry colours of the late Baroque which are often sleek and superficial; but he has shown us many of their most refined shades: blue magenta, bleu cendré, bleak honey, ashen grey, and chalk white often shimmering in a wonderful silver.

Amongst his achievements the Greenwich Admirals and the Hampton Court and Windsor Beauties are most famous. Charles II like the majority of monarchs wished to adorn his palaces with series of heroes and beauties. We seem to meet with Lely at his best in the portraits of the simple, weather-beaten veterans. While solving these problems he has given us several splendid interpretations of character — look e. g. at the mercilessly severe but profoundly human Admiral Jeremy Smith. On the other hand the portraits of ladies, painted according to the fashion of the late Baroque, betray his limitations.

Beside Lely and the Fleming Huysmans a good many clever portraitists were at work in London during the Restoration, such as Gerhard Soest, John Hayls, Joseph Michael Wright, John Greenhill, and Mary Beale. The two first got their early training in Holland while Greenhill and Mary Beale who were both of English stock had been educated at home. The only one of them — beside Hayls — who received an Italian training was the Scotchman Wright; he studied at Florence and Rome where, in 1650, he belonged to the *Accademia di San Luca*. All these masters varied their portraits according to individual temperament but kept to the spirit of the time and to the example of Lely. With the closing 1670's these veterans of the Restoration began, however, to give way to a new generation. In 1676 Greenhill died, in 1679 Hayls; Lely left this earth in 1680, and in the following year Soest followed him.

In order correctly to understand the portrait painting of the Restoration we must, however, turn to the country across the Channel. Several pupils of Van Dyck had emigrated. In the middle of the 17th century France became the centre of European civilization — an honour she in some ways shared with Holland — and portrait painting followed in its trail. We remember from above how the theories of classicism had begun to take root deeply in France at that time. Its canon was now sternly applied to portrait painting. Representation acquired that allegoric and antiquated form we have met with in the descriptions of man in the preceeding chapter. Allegories more and more go back to classical mythology. Classicism which all during the 17th century had mixed with and fought against the Baroque forms made its influence more strongly felt.

Now the art doctrines of the late Renaissance were revived; Leonardo and Lomazzo again became greatly thought of. The accepted expressions of those qualities most highly considered by the age, viz. the heroic, the gracious,

the sublime; proportions, gestures, and affects became standardized. Proceeding from the portrait schemes of the high Baroque there was created a series of conventional representations which were closely followed, with only slight psychological and colour variations, in most paintings.

As creator of this type Le Brun, during the reign of Louis XIV, plays the same part as Bernini had previously done. Attaching himself to Van Dyck, whose mark was on the 17th century portrait, he makes the model the centre of a decorative ensemble the pomp of which is raised, according to the way of the Baroque, to the very utmost. The imposing individuality, which is the prevailing feature of these portraits, is heavily emphasized by grandiose gesture and decorative accessories.

About 1700 the foreshadowing of the Rococo may easily be observed in French art. It is perhaps less recognisable in Rigaud, the best pupil of Le Brun, than in his friend and competitor Largillière. Still more obvious is it, of course, in Watteau and in Desportes. But to our present purpose this change of style is of secondary importance; for, if we except the French production of Boit it scarcely influenced the artists we are shortly to deal with.

The style of French classicism was first introduced into Holland by Nicolas Maes, Caspar Netscher, F. v. Mieris, Van der Werff etc. It soon became absolute cosmopolitan and in the 1660's and 70's it probably already pervaded all Europe.

In Italy this refined and half effeminate art always preserved a certain likeness to Van Dyck and a more national mark than in other parts of Europe; here it was represented above all by the Florentine Court painter Justus Suttermans and later on by the Bergamo friar Fra Vittore Ghislandi who worked at Venice. These two were the only prominent Italian 17th century artists who busied themselves solely with portrait painting. Besides, decorative painters like Maratta, Gaulli, Solimena etc. have, of course, occasionally painted portraits.

Amongst German painters Sandrart perhaps affords us the best examples of this style. It was introduced into Sweden by Ehrenstrahl and later on by his competitor, Martin Meytens Sen.

An investigation into the transformation of some portrait schemes, established during the Renaissance, into the picturesque style will be the best means of illustrating the purport of that development the outlines of which we have tried to draw up above. Starting from Titian we shall follow their lines of development in the works of Van Dyck and his English successors.

For reasons alike of expense and of space it has, unfortunately, been impossible to reproduce, in this essay, the works dealt with. I shall thus have to refer the reader to the "Klassiker der Kunst" and to the work by Mr. C. H. Collins Baker on "Lely and the Stuart Portrait Painters."

The subjects of my first comparison will be the portrait of a young man, called Alexander di Medici, by Titian at Hampton Court (Klassiker der Kunst, p. 18), Van Dyck's Giovanni Battista Cattaneo in the National Gallery (ibid., p. 186), and Kneller's John Evelyn in the Royal Society (Collins Baker, l. c. I, p. 80). All three of them are simple half-length figures — they all represent a scholar with a book in his hand standing out against a picturesque background.

Already Titian's picture shows a rather advanced way of picturesque representation most noticeable in the blending of light and shadow on the face; but this face is marked by a classical calmness, not by that momentaneousness so highly favoured by the Baroque. The outlines of the head and body are clear, nay, even dominant. The masses of colour, not yet enlivened by the interchanging play of the shades, impresses by its powerful contrasts. The simple dress precludes every effort towards an outspoken picturesque treatment of the stuff.

The portrait by Van Dyck is distinguished by a more momentaneous expression of face and gestures; the ensemble of face and hands is more emphasized, the character of the stuff is more strongly underlined.

In Kneller's picture the momentaneousness of the gestures and the contrasts between the surfaces of light and shadow are highly enhanced in the carnation as well as in the flowing silk dress; its soft glossy surfaces are represented with illusory clearness thanks to the shading of the colours.

Titian's picture is dominated by the vertical line of the figure and by the horizontal one of the table. The half-profile looks calculated, aimed at, and stable. In Van Dyck's portrait there are no contrasting directions of movement. The pose is a momentary one, the hand has been cut across. Only

certain parts of the face and hands peep out of the gloom. In Kneller's picture vertical and horizontal lines have been obliterated by means of the half-profile and the slantwise placed book.

This same group demonstrates the way in which the Baroque replaces the layerwise disposed composition of profundity by an outspoken movement of deepening. The picture by Titian shows us three planes, the table, the figure, the background. In Van Dyck's portrait we only see a head and two hands standing out from the dark background. There are no efforts towards the stratified style of the Renaissance. The feeling of depth is partly indicated by the contrasts of the proportions. Through this the artist has evolved a rhythmized movement of depth from below obliquely upwards. Kneller has obtained the same effect by the oblique position of the body and by the book which he leans against his breast on the other side of the frill and through the breadth of which he increases still more the illusion of depth.

The relatively plastic face of the Titian portrait has got a uniform expression without the special beauty of the single parts having been essentially sacrificed. The light is even, the colouring natural and does not emphasize certain parts at the expence of others. In Van Dyck's picture only face and hands are clearly visible. Colour and light alike have been strongly accentuated in order to give them a dominant expression. Kneller also has sacrificed the beauty of the single parts and concentrated the whole into a uniform expression chiefly by using the effects of light and colour.

The next group to be compared proves that the portraits of generals, unusually common in the 17th century, have already been modelled on a picturesque style by Titian in his Francesco Maria delle Rovere in the Uffizi (Klassiker der Kunst, p. 68). Later variations are found in Van Dyck's portrait of Frederick Henry, Prince of Orange, in the Prado Museum (Klassiker der Kunst, p. 272), and in Dobson's Sir William Farmor at Welbeck Abbey (Collins Baker, I, p. 94).

In Titian's picture the power of the line is broken nearly everywhere, and it is simply enlivened by the play of the light and shadowy surfaces. The possibilities of picturesque expression of the bright armour have been fully made use of. Together with the intelligently chosen gesture they have created a momentaneousness of the picture which points forward to the Baroque.

In this Titian is superior to both Van Dyck and Dobson. The former one,

however, by the picturesque dispositions of the background has gone a step further than did Titian. As for Dobson he betrays the tendency, characteristic of Van Dyck's pupils, of representing the mannered limbs with a certain clearness meant to emphasize their subtle proportioning. In the treatment of stuffs he undoubtedly shows his power of making use of the possibilities of the picturesque style.

Just as the portrait of Francesco Maria delle Rovere in its conception of the picturesque points towards the Baroque it exhibits similar tendencies in the choice of the means of reaching an effect of depth. This is only natural as line and surface styles of the Renaissance are indissolubly united. Already by the gesture of the right hand one obtains an impression of diagonal movement towards the centre of the picture, still more emphasized by the dragon of the helmet and by the light shades of the background. There is no effort towards enlivening the depth by surfaces disposed in layers.

Van Dyck has reached an effect of depth by the baton, the hilt of the sword, and the diagonal streak of light on the cuirass which does immediately emphasize the movement obliquely inwards. Every trace of surface perspective has been effaced by the picturesque background out of which peep the crest and the post of a column.

In Dobson's portrait the underlined movement of depth also goes diagonally inwards, enhanced as it is by the concentration of light in the background and by the contrasting dimensions. The picture shows the regular three planes, viz. the foremost with the figure, the middle one marked by a column and a wall, and the background, and is dominated by the diagonal movement of depth.

Already the powerful, expressive gesture in Titian's portrait deprives the details of their beauty for the enhanced effect of the total impression. Accentuation is reached by the effects of light and colour. Without being necessarily forced to concentrate the whole in an expressive gesture Van Dyck has still more limited the illumined surfaces. The parts have lost every trace of independent beauty; everything is subordinated to the main motive. Dobson again is more conservative. The different parts of the face show no plastic accentuation and the value of expression is concentrated in the ensemble of the eyes and mouth.

Titian's portrait already proves how the choice of the pose is affected by the Baroque love of the half-clear. The sharply outlined silhouette is

broken. The pictures lives by the movements of light and colour; its life, however, has been more strongly attached to the most characteristic part than is the case with Van Dyck.

Similar observations on the development of style can well be made by a comparison between Titian's portrait of an Unknown Man in the Louvre (*Klassiker der Kunst*, p. 85), the Van Dyck picture of Peter van Hecke in the Rothschild collection, Paris (*ibid.*, p. 149), and Lely's Sir Thomas Fanshawe at Bratton Fleming (*Collins Baker l. c.*, I, p. 152).

The picture by Titian is painted purposely to make face and hands wholly visible, the vertical-horizontal direction is strongly emphasised. Van Dyck and Lely both have an unsymmetrical composition with numerous shearings. The portraits both look occasional snapshots.

Lely's picture looks more softened down in the use of colouring and light than that of Van Dyck. But in both of them light and colour are living an independent life, they hollow out and conceal at random parts of the face and destroy the forms even in the dress.

A comparison between Titian's portrait of Pope Paul III in the Museo Nazionale at Naples (*Klassiker der Kunst*, p. 100), Van Dyck's Cardinal Bentivoglio in the Galleria Pitti (*ibid.*, p. 208), and the picture of Brian Duppa by Joseph Michael Wright in Christ Church College, Oxford (*Collins Baker, l. c. I*, p. 190) proves the way in which Titian masters the use of the picturesque means of expression while Van Dyck enhances and refines them; finally his successors consciously soften them down.

Titian already has discarded the perspective surface planes. In Van Dyck's picture the impression of a uniform, rhythmic movement of depth is still more enhanced by the background to which the document and plinth attract the eye. Wright, who lays more stress on a plastic way of painting than do his contemporaries, breaks the frontal scheme by the gesture of the right hand and the turn of the head and makes one look straight into the picture by using background accessories. Also here we notice that Van Dyck, without increasing the power of expression of his work, from purely decorative motives concentrates the life of the picture on a few light parts. Wright's portrait, on the other hand, is far more plastic. But even with him the whole drawing of the face is subordinate to the momentary expression.

Titian's portrait of Eleonora Gonzaga, Duchess of Urbino, in the Uffizi

(*Klassiker der Kunst*, p. 69), Van Dyck's picture of the wife of Vinck in Collection Paul Dausette at Brussels (*ibid.*, p. 147), and Lely's Duchess of Portsmouth at Combe Abbey all show us the development of the portrait of a sitting lady. A comparison between the three not only illustrates the purely technical and colour representation but also throws a brilliant light on the female ideal and the interpretation of humanity during the different epochs. Here we find opportunities for observing the increasing possibilities of the Baroque as regards stuffs and surfaces. Lely has chosen the dress purposely so as to contrast the dark, tight-fitting gown with the light, folded drapery. He makes light and darkness meet in larger contrasting surfaces than does Van Dyck.

Already in Titian we observe diagonal movement directed obliquely inwards; but the three planes are sharply limited by the straight lines of the wall and the window. Van Dyck has achieved an impression of uniform depth by the rhythmic light and by substituting a drapery for the wall. Lely has a fixed middle plane but he has conjured away its screening-off power by putting it in the shadow and make the trees cut across it, and also by concentrating the light to the upper lefthand corner.

The last group to be compared consists of Titian's *Ilena di Spilimbergo* in the Casa Maniago (*Klassiker der Kunst*, p. 165), Van Dyck's *Paola Adorno* in the Palazzo Rosso at Genoa (*ibid.*, p. 175), and Dahl's portrait of Rachel Russell, Duchess of Devonshire, at Petworth House (Pl. I), which shows us the development of the portrait of a standing lady.

There are no difficulties in the way of urging the same points of view here as when dealing with the above groups. Consequently, I confine myself to pointing out that Van Dyck has succeeded better than has Dahl in endowing his picture with immediate movement. The pose in Titian's picture is stable while it is mobile in that of Van Dyck. Dahl again has a curious mixture of both which is characteristic of the time. The drapery floats but the body is at rest, a feature typical of the art contemporary with Dahl — compare e. g. Lely's *Duchess of Portsmouth*.

The portrait style of the late Baroque is outspokenly eclectic. One chooses between the methods of expression belonging to Baroque, Renaissance, and classicism. Both one and the other can be quietly admired at the same time. On the whole English portrait painting, during the decades following Van Dyck's death, betrays a clear tendency of softening down his picturesque

style. This tendency was still alive during the early decades of the 18th century. I have seldom been able to discover any signs of a dissolution into picturesque Rococo as was the case in the country across the Channel.

At the same time we observe that the choice of means of expression is, of course, dependent on the surroundings in which the artists obtained their training. The classicist style of Wright, e. g., would have been impossible but for his studies in Italy. Artists of cosmopolitan training and often of foreign origin chiefly dominated English artistic life during the Restoration and during the reigns of William III and Queen Anne. It is quite true that their style by and by got anglicized; the longer they stayed the more they adapted themselves to the style of Lely and Kneller. However, contemporary portraits show a motley mixture of different styles, amongst which that of the Italians, the Dutch, and Flemish predominate. The existing portraits dating from the 1720's, 30's, and 40's have not yet been thoroughly investigated. But if I dare judge from the examples known to me their composition and conception of man are fairly national ones. Colour values still were brought from the Continent — partly from France but in the main from Italy. French Rococo remained strange to the English spirit. The dissolution of style still more into the picturesque brought in by the French Rococo appears fairly late in England. Nor was it imported by Frenchmen but by masters belonging to the city that has meant to English painting more than any other, viz. Venice.

The Life of Michael Dahl.

The sources of information concerning artists and artistic life in Sweden and England during the years when Michael Dahl lived and worked are unfortunately very scanty. If, however, we should succeed in some measure in forming a picture of his life and genius we shall be indebted chiefly to the engraver George Vertue, the unwearied and truth-loving chronicler of early English artistic life. From his youth onwards a master in the use of the brush as well as of the graver, and not without knowledge of the artistic doctrines of the time, Vertue during more than 40 years of research into art and antiquities collected the lion's share of the material on which is founded our knowledge of artistic life in England previous to the establishment of the Academy in 1768. With the conscious object of becoming the first chronicler of English art, he travelled through most of the English counties and made a meticulously detailed inventory of their principal art treasures. As a member of the contemporary Academies and Societies of art, he was intimately acquainted with the chequered fortunes of his more or less cosmopolitan fellow artists. To Michael Dahl he was attached by a friendship of more than 30 years' standing. In his bulky folios he has, with seriousness and affection, recorded many illuminating episodes from the lives of the artists. Vertue died before his writings had been published, and his widow sold the manuscripts to Horace Walpole. In his "Anecdotes of Painting," issued in 1763—7 from his own private printing press at his famous house at Strawberry Hill, Walpole, in an incredibly short time, collected the scattered notes in Vertue's folios with a clearness which is often brilliant. In order to obtain something more than the summary which these sketches present, it has been necessary to carry research back to Vertue's original manuscript, which is now preserved in the British Museum, and to which repeated reference will be made during the progress of our investigation. However trust-

worthy and careful Vertue may have been, he did not always succeed in sifting out the facts contained in the information he received especially when it concerned events occurring in countries and during periods with which he was not acquainted. Occasionally his expressions are slightly obscure, and sometimes he even contradicts himself. Consequently, it becomes necessary to turn to other sources for confirmation of his statements.

At the very beginning of Michael Dahl's biography we are confronted with a difficulty, that of determining the year of his birth which cannot, even with the aid of Vertue's statements, be definitely fixed. In one¹¹⁷ passage he gives the following information:

"Mr Dahl brought hither by a merchant Mr Souters¹¹⁸ 1682 then aged 23."

In the margin we find the following calculation:

$$\begin{array}{r} 1682 \\ 23 \\ \hline 1659 \text{ born.} \end{array}$$

This information was probably supplied by the man who brought Dahl over to England and may presumably be regarded as correct. In another¹¹⁹ passage Vertue states — though on what authority is uncertain —

"Michalmss day his birthday, he came to England 1682 aged $\frac{24}{5}$."

The notice was written a couple of days after Dahl's death in 1743, after mentioning which event it continues as follows:

"His long life and age was uncommon being aged $\frac{86}{7}$."

Thus according to the above particulars Dahl might have been born any time between 1656—59. Horace Walpole, in his "Anecdotes of Painting," relying on the first extract, states that Dahl came to England at the age of 23 and, supported by the second, that he died when he was 87. It has therefore been suggested in the dictionaries of art that he was born in 1656 and arrived in England in 1679, an assumption which is, however, contradicted by his passport dated 1682. This could scarcely have been issued after his departure, as it clearly states that he intended to visit foreign countries. Another reason for supposing that Dahl was not born in 1656 is the fact that, while giving evidence in a lawsuit in 1738, he declared himself to be close upon 80 years of age.¹²⁰ This notice was discovered by Mr. Reginald Grundy, who very kindly forwarded it to me. All efforts to obtain exact information as to the

date of his birth have proved futile on account of the sadly defective baptismal registers of the Stockholm churches.¹²¹

Starting from these scattered pieces of information one would feel fairly justified in assuming that Michael Dahl was born in 1659 in Stockholm, and was given the name of Michael owing to his having been born into this world on Michaelmas day.

The only information regarding Michael Dahl's childhood and domestic affairs of which I am in possession is contained in a letter written by the artist when in Rome, the contents of which will be given in extenso later on. From this letter we gather that his mother, Catarina Dahl, during her widowhood occupied an apartment in Österlånggatan in the house of the widowed Mrs. Dubbe, whose husband, Michael Dubbe, had been an "assessor" in the Svea Court of appeal.¹²² She seems, however, to have left shortly afterwards as she is not mentioned in the Census' rolls for the following years.¹²³ Besides her son Michael, Mrs. Dahl had a daughter, who was at that time about to be married. As far as one may judge from the style of the letter, Catarina Dahl appears to have been one of the many mothers who tried to bring up their children in the spirit of Christianity and according to old-fashioned Swedish family traditions. Undoubtedly we owe her a debt of gratitude for the numerous silent sacrifices she made in order to give her son a good education. But as far as we know, Michael Dahl's first steps towards his future career were not taken beneath the parental roof as has been the case with so many other artists of that time. On the contrary, we may assume that he was chiefly inspired by his teachers and companions and that he made his first acquaintance with book-learning in one or other of the existing schools in Stockholm.

Unfortunately we know far too little about our Swedish artists of the 17th century to permit of our forming any definite opinion of their general learning. Certainly those brought up in the country must have been possessed of a very slight amount of knowledge. On the other hand those who spent their youth in the capital no doubt as a rule devoted several years to literary studies. As our artist, both during his travels and during his stay in England, lived preferably amongst well-read and cultured men, and, to judge from the letters he has left us, understood how to express himself in writing fairly correctly, it seems probable that he acquired something of the culture which the educational establishments of the time had to offer.

If there be any truth in Vertue's statement that Dahl was born in Stock-

holm, and that his childhood was passed there, it would seem probable that, at the Trivial School, Jacob's, Klara or Maria schools¹²⁴, or from some private tutor, he became familiar with one or the other of the A.B.C. books of the time, with Comenii Orbis sensualium pictus, and also with a few of the Latin authors, quotations from whose works so conscientiously adorn so many of his portraits of English poets and scholars. Besides these, Luther's greater and lesser catechisms, together with a smattering of New Testament Greek and a few Latin prayers, seem to have constituted the bulk of his learning when he started on his practical life.

Michael Dahl received his first lessons in art from a drawing-master named Martin Hannibal.¹²⁵ He had apparently come to Sweden at the request of David Klöcker Ehrenstrahl, a prominent Swedish painter, to become a teacher of students and amateurs who wished to learn the first elements of painting. Hannibal, who played quite an important part amongst the rising generation of artists of his time, has apparently fallen into undeserved oblivion. Although previously mentioned in Professor August Hahr's monographs on David Klöcker Ehrenstrahl and David von Krafft, he has not even been honoured with a separate article in Thieme Becker's Dictionary of Artists, and it would perhaps not be out of place to give here a brief outline of his life.¹²⁶

According to notes by Ludvig Looström, Martin Hannibal was born in 1640 and belonged to a family from Upper Hungary though as a Protestant he was, eventually, forced to abandon his country. I do not know whether he was a relation of the wall-paper painter, Joachim Hannibal¹²⁷, who was practising in Stockholm at the beginning of the 18th century. After extensive travels in Central Europe, during which he paid lengthy visits to the various German Courts, and after profound studies in the South where he acquired a very large collection of drawings and engravings, he left Italy for Sweden in the beginning of the 1670's on the advice of Ehrenstrahl. But it seems quite impossible to determine the exact year of his arrival. A letter of recommendation issued by the Board of Trade to the Governor of Stockholm, in which the Board of Trade supports a petition made by Hannibal on July 29th, 1676¹²⁸ to be allowed to found a portrait academy, as far as I know the first in Sweden, shows that he must then have been in the country for some time. Looström gives the year of his arrival as 1671. It is, however, certain that he was in Stockholm in 1674, as at that time he made a contract with his barber in which he undertook to provide him with paintings in return for

his services.¹²⁹ On account of controversies with the Painter's Guild he had to wait some time before he got started on his work. The Census of 1676 only mentions him as a lodger in Nilsson's house in the "Inner Town." Shortly after that he married Christina Lenten and by her had a son named Ehrenreich, the well-known medallist¹³⁰, born on April 9th, 1678, who in 1705 entered the service of the Duke of Brunswick. During his sojourn in Stockholm, Martin Hannibal belonged to the German parish and is mentioned occasionally in its papers. According to all accounts he was extremely energetic both as a teacher and as an artist. Amongst other things he is said to have been at the head of the painters and sculptors who in the 1690's were engaged in the restoration of, and the additions made to, the Royal Palace in Stockholm.¹³¹ In 1716 he left Sweden in order to live with his son and died in 1720.¹³²

We can also form a very clear and distinct picture of the work going on in Hannibal's Academy. A young artist named Otto Fredrik Peterson who — after studying under Hannibal in the 1690's — went to England, has given us an account of some of the work which he accomplished under Hannibal's guidance and wished to have sent over to London.¹³³ The account throws a great deal of light on Hannibal's method of teaching and is as follows:

EIN MEMORIAL.

Von wass ich habe nach gelassen in Meines Sl. Vaters hause als ich bin von Stockholm abgereiset.

Vor Erste Mein ge Vattergelt dass Mich von Meinen Paten bey Meiner Taufe ver Ehr't worden,

Wie auch denn Seeliegen König von Sweden, und die Seelige Königin von Sweden Ein gedess Zwey mahl geCopieret nach H:r Ehrenst r. und durch H:r Hanibal verbessert.

Wie auch Princen Ein Mahl geCopigiret, Nemlich der itzige König auch nach H:r Erenstral. Eine Grosse bacanalie geCopigiret, und von H:r Hanibal ge Corgiret.

Noch Ein Grosse baccanalie Nach Ein kleines geCopigiret, auch Corgiret bey H:r Hanibal, Ein Caritas So gross alss dass Leben, auch bey Hannibal Verbessert.

Meines Seeliegen bruders Wilhelms Conterfeit.

Meine Swester Anna Maria ihr Conterfeits.

Meine bucher, und noch Etliche gegrurte thuchter auf Eines habe ich Eine Diana angefangen.

Eine Violine, und auch Swenw Cor Messige Fleuten.

Noch Zwey Lantschafften die ich bey H:r Hannibal geCopigiret aMittelMessiger grösse.

Noch ein Nacht stuck welches der H:r Hannibal Corgiret.

Diesse vor bemelte sachen Bitte ich den H:r Vater an H:r Iohan Wessel zu Livern, welcher Vol Macht hat, alles Empfangen.

Otto Fridrich Peterson.

The first lessons in drawing undoubtedly took the form of making copies of the master's numerous engravings and drawings of master-pieces which were of so great a value that his son considered these first lessons to be, to a certain extent, a compensation for a journey to the South.¹³⁴ Whether drawings of living models were made we don't know, but we are inclined to believe this to have been the case in virtue of the title "academy." After learning the first rudiments of drawing, the students proceeded to copy Ehrenstrahl's works, and at the same time the study of foreign masters was continued. Hannibal seems all the time to have been in intimate contact with Ehrenstrahl, and it seems probable that the pick of the pupils were passed over to him. Such notions of art as Hannibal was able to give them tallied to a marked degree with those which they afterwards came to learn more thoroughly from Ehrenstrahl. It is, unfortunately, impossible to express any opinion on the importance of Hannibal's work, as one does not know what artistic qualifications he possessed. The only traces of his works known at present are two copies of portraits of the archiatri, Huswedel and Frederici, in the offices of the Medical Board, Stockholm.¹³⁵ If his average work was of this quality his fame as a teacher could scarcely have been able to attract the notice of either his contemporaries or posterity had he not numbered among his pupils some who were capable of teaching themselves. The proceedings regarding a lawsuit which he carried on in 1700 against his barber's widow show that the remuneration which he had received for his work was very modest and probably in proportion to the quality of the work.¹³⁶

When Michael Dahl was looking out for a teacher it was not difficult for him to make a choice. The temptation to enter the Painters' Guild as an apprentice was certainly small. Judging from its papers hardly any of the better known artists of the day belonged to this guild. As Martin Meytens Sen., Ehrenstrahl's only qualified competitor, had not yet settled in Stockholm — he came as late as in 1679 — young Dahl had practically no other choice than to join the Hannibal-Ehrenstrahl group. And from Vertue we learn that he did so.¹³⁷

In all probability Michael Dahl, who in 1674 must have been at least 15 years of age and consequently ready to begin his career as an artist, was one of the first to enjoy Hannibal's instruction. It seems probable that he had finished his studies with Hannibal before the latter had received formal permission from the authorities to open his academy. The training which

Dahl received was to a great extent on the lines I have described above. That he won his master's approval appears clear from the fact that he belonged to those who were afterwards allowed to continue with Ehrenstrahl.

Before passing on to the description of the Ehrenstrahl group we may as well point out that during his student years Michael Dahl probably came in contact with the most eminent of contemporary Swedish miniature painters, the talented self-taught artist, Elias Brenner. According to a family tradition Dahl painted the portrait of Brenner which is now in the possession of Mr. Wilhelm Fahlerantz in Nyköping.¹³⁸ In the absence of other work during this period with which to compare it I have been unable to decide whether Dahl was really the painter of this portrait. At any rate he was a friend of Ludvig von Schantz¹³⁹, Brenner's subordinate in his Government office; moreover, his position as a Court painter¹⁴⁰ must have brought him in almost daily contact with Brenner who was at that time the Court miniaturist.¹⁴¹

Around Ehrenstrahl had gathered a group of students, chiefly of German origin. From Professor Hahr's work "*David von Krafft och den Ehrenstrahlska skolan*" we obtain a fairly intimate knowledge of his milieu. Among the artists who according to Hahr were at this time Dahl's fellow pupils in the Ehrenstrahl School — Ludvig Weyandt, David von Krafft, David Richter Sen., Hans Georg Müller, Andreas von Behn, and Erik Utterhielm — Dahl was the one who was destined to attain the greatest outward success. He was undoubtedly very highly esteemed by Ehrenstrahl, whose teaching he imbibed with great assiduity. Otherwise he would scarcely have been honoured with the appointment of Court painter, although not as a member of the regular staff. As far as I know he was at this time the only one amongst the pupils who enjoyed this honour. Ehrenstrahl's teaching, a detailed account of which I shall give in my next chapter, became of the very greatest importance to Dahl. If only his capacity for work had been combined with an equal amount of imagination, criticism, and self-esteem, his artistic activities might perhaps have been different. None of his companions appears to have been of such importance as to exert upon him any great influence during his later life. This small group of pupils, however, very soon dispersed. Some of them, moreover, such as Richter, Dahl and Krafft, set out in the 1680's to visit the art centres of Europe in pursuance of their studies, while others were compelled to seek their fortunes in foreign countries in consequence of the Re-

sumption of Crown lands, the terrible famine years, in the 1690's and the Great Northern War.

A passport¹⁴², issued on the 30th of July 1682 "Pro Pictore Michaële Dahl," shows that Dahl to begin with only travelled for the sake of his studies. The passport states that he had decided to travel "fremde Länder und Völker, mehrere Erfahrung halben zu besuchen." This is also confirmed by his letter from Rome to his mother, to which we shall return in another connection. According to information¹⁴³, which I am unable to verify as the records in the Treasury rolls for those years are missing, Dahl is supposed to have received a grant for travelling.

I do not know whether Dahl had any personal reasons for making his way first to England. Vertue, however, states that he travelled on a ship belonging to an English merchant, whose name in the literature is given variously as Pouters, Souter and Sowter. According to Vertue this man had on one occasion brought with him an engraving of Charles XI by the London engraver Robert White, for which the king had paid thirty pounds.¹⁴⁴ The reading "Sowter" seems to me to be the most probable one, as Walpole (*Anecdotes of Painting*) in his inventory of Robert White's portrait engravings includes "John Sowter of Exeter." This Sowter, who in January 1682 received permission from the Revenue Department to coin silver carolins¹⁴⁵, and who in 1687 brought the enamel-painter Charles Boit to England, seems to have been closely connected with several English goldsmiths and engravers and was probably associated with Dahl.¹⁴⁶

The first English artist with whom Dahl came into contact seems to have been this very engraver Robert White, who was famous also as a graphite artist and as a painter. The earliest trace of Dahl's activity in England which research has revealed, is a portrait of the old divine, Samuel Clarke, copied from White's portrait of him engraved in the same year. White's engraving of Charles XI, which is signed 1683, is amongst the best extant portraits of that King. It seems extremely probable that Michael Dahl, who, while working in the busy studio of Ehrenstrahl, often took a hand at the many Royal portraits and undoubtedly had in his sketchbook several studies for a portrait of Charles, was as a result able to give the English engraver valuable ideas for the carrying out of his work.

In 1682 there was as yet no colony of Scandinavian artists in London. After the death, in 1680 or 1681, of the Norwegian historical and portrait painter,

Nicholas Byer, John Sylvius¹⁴⁷, who assisted Verrio in his work on the Windsor decorations, was the only Scandinavian painter in England. It would seem that, in contrast to Sylvius, the Danish sculptor Cibber and the Norwegian seal-engraver Christian Reisen were quite well-known.¹⁴⁸ Michael Dahl also found his way to Reisen and painted his portrait, which at one time was probably in the possession of Horace Walpole; but it has been impossible to follow its fate since the auction at Strawberry Hill.¹⁴⁹

It appears that Michael Dahl had already come into contact with the man who was to make such indelible impressions on his development — Godfrey Kneller. There are several indications that Dahl worked with, and perhaps actually studied under him. Vertue relates in this connection that Kneller made an excellent portrait of Dahl, who afterwards attempted, though with little success, to paint his own portrait.¹⁵⁰

It was during these hours of study with Kneller that Michael Dahl first became acquainted with the London public. It was also from Kneller that he learned what the public wanted from its fashionable painters, and how they were paid. With his prudent sense of the practical realities of life Dahl soon discerned how infinitely more profitable Kneller's portrait "factory" was than Ehrenstrahl's monopoly of glorifying Swedish Royalty. Dahl therefore knew where to betake himself when the fierce storms of the Resumption Act frustrated all possibilities of a career in Sweden.

No doubt it was through Kneller too that Dahl, during his first stay in London, came into touch with the Court. For according to Vertue an inventory of the Royal art collections made in 1687 included works by Dahl.¹⁵¹ Probably it was only a case of a chance commission or even cooperation with Kneller in one of his works. All attempts to discover in the Royal collections any works by Dahl dating from this period have proved in vain.

At Kneller's Dahl met the young painter Henry Tilson, a man who was to have a certain influence on his development.

Thus, in Lord Brownlow's collection at Belton House there is a portrait of "Margaret Brownlowe," which in an old catalogue is ascribed to Kneller, Tilson and Dahl, and which probably dates from this period.¹⁵²

Henry Tilson, who belonged to a highly respected family, was considered to be the most promising of Sir Peter Lely's pupils.¹⁵³ We know, however, far too few of Tilson's works to be able to judge of the correctness of this assertion. After the death of Sir Peter, Tilson — to judge from the Belton

portrait — appears to have continued his studies under Kneller. It was probably in the latter's studio that Tilson and Dahl planned to travel together on the continent for the purpose of carrying on their studies. Whether their journey to Paris had any connection with that of Kneller in 1684 is an open question. But such a suggestion would easily be possible seeing that, previous to this, the three artists were already closely allied.

From the correspondence of the Swedish Ambassador in Paris, Count Nils Lillieroot, we gather that in April 1685 Dahl was still at work in the French capital. In a letter dated the 24th April—4th May 1685 Lillieroot writes to the Secretary Samuel Åkerhielm: —¹⁵⁴

"I hope also to be able to send herewith the paints which you have requested for Mr Skantz which a Swedish painter called Mr Dahl, who has been staying with Mr Klöcker, has undertaken to buy. He says he is under an obligation to Mr Skantz¹⁵⁵ and would willingly make him a present of the colours, but I would rather pay for them; we must see whether we can come to an agreement about it.

P. S. Mr Skantz's colours are to go with this, but the painter wishes to send him some more, which I have here, but they have not yet been ground, and therefore they must go by the next post if God wills."

Paris was at this time a favourite resort of Swedish travellers.¹⁵⁶ Partly for young noblemen, such as Christoffer Leijoncrona, who wished to complete their education, partly for soldiers, like Carl Johan Königsmarck, who under Luxembourg and Vendôme, wished to win fame and honour, and finally also for young artists, especially engravers, such as Raimund Faltz. There seems to have been a certain amount of intimacy between these Swedes resident in Paris. Thus, Faltz made medallions of both Leijoncrona and Königsmarck, who also had his portrait painted by Dahl; but this is nowadays known to us only through Cossin's engraving.

From the time that the French Academy was established in Rome, the younger generation of French painters usually found their way thither; their knowledge of art obtained during the years of studentship was further enlarged by the study of the classical works of the Renaissance and Baroque periods preserved at Rome. Following the example of the bulk of the young artists Dahl and Tilson also made their way to the country south of the Alps. Through Vertue we learn that during their travels in Italy they visited Venice, Rome and Naples.¹⁵⁷ It appears to me most probable that they went first to the city of the lagoons. This sojourn in Venice which, as I shall show later on, was of surpassingly great importance for Dahl's art cannot have lasted very

long as they arrived already that same year in Rome, where they stayed a whole year. There they painted each other's portraits, and Dahl also gave Tilson a portrait of himself which he had painted with the following inscription:¹⁵⁸

Memoria par mio caro
Amico Henry Tilson
fatto Roma 1686.

Dahl never let the days pass by in idleness but seems to have diligently copied the old masters. He kept these copies until the time of his death. For Vertue tells us in the notice of Dahl's death quoted above, that several studies made during the years the artist was in Italy were auctioned when his collection was dispersed in 1744.

Presumably one of the first steps which Michael Dahl took after his arrival in Rome was to seek an audience with Queen Kristina, to whom he doubtless brought introductions from Sweden. Of her readiness to assist Swedish artists we learn from Tessin the Younger, Ehrenstrahl, Krafft and others. In consequence of her increasing despotism, her haughtiness and self-will she became, however, an utterly irresponsible patron. Moreover she was ruled to a great extent by those about her, and persons who would win her favour had to curry favour with her advisers. There was really only one way of doing this and that was by becoming a convert to the Roman Catholic faith.

Baron Carl Bildt¹⁵⁹ has given us an exhaustive account of Queen Kristina's endeavours to make converts amongst the Swedes in Rome. Nevertheless it may be worth while to point out that Dahl was by no means the only artist whom the Queen tried to convert. A list of converts includes David Richter who visited Rome in 1679.¹⁶⁰ Probably this refers to David Richter the Elder.¹⁶¹

Petrus Galdenblad, a fanatic who sought at all costs to win converts amongst the Swedes in Rome, succeeded just at this time in winning for the Catholic faith Christopher de la Vallée¹⁶², a young Swedish officer of the Royal Engineers. This man, who was the son of the architect Jean de la Vallée, had just come to Rome from the Königsmarck campaign in Morea and there met Michael Dahl daily. After some persuasion he succeeded in inducing Dahl to become a secret Catholic. The recompense, which had undoubtedly been promised, was not withheld. The Queen herself sat to Dahl, who painted several portraits of her. Vertue relates the following anecdote about one of these sittings:¹⁶³

"(Queen Christina) satt to him (Dahl) for her picture. which when partly done the Queen ask't him, or he desird to know what he intended to paint in her hand, (he considering of it told her majesty, that he would draw her holding a fan). She answered with some warmth af. . . .rt let me be drawn with a Lyon in my hand. that better becomes the Queen of Sweden."

This anecdote appears to contain a grain of truth as the Queen actually had herself painted with a lion at her side. Contrary to Ludvig Looström's assertion, this portrait, a copy of which is now to be found at Strömsholm Castle, ought, however, not to be attributed to Dahl.¹⁶⁴ Mårten Törnhielm, who came to Rome soon after Dahl's departure, mentions it in his description of the Queen's Palace, but without giving the name of the artist. The portrait at Strömsholm does not show any similarity in style to the portrait of Kristina by Dahl which is now in Lord Ancaster's collection at Grimsthorpe (see plate VI). An engraving by Pietro d'Aquila, made in 1675, seems to be based on this portrait which is consequently of a much earlier date.

It was probably through the intervention of Kristina that Dahl came into contact with the Director of the Accademia di San Luca, P. F. Garoli, whose portrait he painted.¹⁶⁵ The Queen also appears to have obtained for Dahl an opportunity of showing a specimen of his work to Pope Innocent XI, for which he was awarded a gold medal, in 1758 still in the possession of Dahl's son-in-law, the merchant James Graham.¹⁶⁶

In spite of all these successes Dahl nevertheless longed to get away from Rome. He had now been travelling for over five years, his purse was empty, and at home in Sweden his destitute old mother was waiting for him to return. It was in these circumstances that he wrote her the following letter.¹⁶⁷

"Very reverend and dear Mother.

The last letter I received was of the 13th November to which I have replied and told you, my very reverend Mother, that I wanted to leave Rome as I was quite minded to do for several months but as there was an occasion for me to have the honour of making Queen Christina's Portrait not once but several times, my journey was delayed, and I cannot now at the moment say for certain when I may leave here because the Queen has commanded me not to go hence without her permission, which I have asked for, but she will not yet reply thereto, but says that I must remain here; Her Majesty is very curious¹⁶⁸ and a great lover of painting so it seems that I have given her some pleasure with the little I understand of the profession and I deem that I might have much good from her if the Italians, her ministers, were more friendly disposed towards the Swedes; but as they are not so I have no great desire to stay any longer here, but as soon as I can betake me hence and try my fortune elsewhere, for here portraits are not of much account, only historical pictures being valued, and for this reason I wish to go to some other place and seek to win back what I have spent here on my studies: if

therefore I tell you my very reverend Mother that I am not yet thinking of going to Sweden soon you must not wonder as to the reason, according to the account I have as to how matters now stand in Sweden it cannot be otherwise than poor, and rather than endure want in my fatherland amongst friends and relatives, I would suffer alone in a foreign land until I consider that I can provide for myself and you, my beloved mother. Of this also you may be assured, that I do not desire it for myself alone, but more for your sake, now left alone in your old age, in need, and away from friends, which when I think of it breaks my heart. But what can I do, so it is useless to say much. God knows my thoughts that good will and love towards my dear Mother are not lacking, but this is of no great avail; still I hope, with the help of God Almighty, to live thus long that I can console my loving Mother, so that she may forget what she has been suffering all her life; methinks God can do nothing else but let me serve and take care of my dear Mother, since there is no one but myself who has greater obligation, or a more heartfelt longing to do so; in the meantime I beg you, my dear Mother, not to grieve or trouble yourself about me, but leave all to me. Nevertheless, I would not be forgotten in your daily prayers, dear Mother, which greatly assist my well-being and which I to this day have reason to thank God for, and I hope that you, my dear Mother are well as also my dear sister. I do not know what I should desire for her, commonly one wishes for maidens and womenfolk that they be happily married, but I would neither wish nor advise, for I am of opinion that those who are well married have but little satisfaction and those who are unhappily wed are the most dissatisfied people in the world, and since there is now no security I deem it best to live alone as the proverb says.¹⁶⁹ It is better to go — — — — —. Evil company but it chiefly serves to — — — and give counsel to others and forget it oneself, for it will surely show me what I have to do; in the meantime I would ask you my dear Mother to help my sweetheart and let me know her relations to you dear Mother, and others, and of her people as to whether they are solicitous for her, if I hear anything on the one hand or the other which does not please me, I know well what I shall do. For the rest give greeting to all good friends. I neither mention nor forget anyone. Mons. lavalé my very great friend who has daily for nearly a whole year here in Rome . . . , will be able to tell how I live and spend my time here in this place. Herewith by the Grace of God I remain so long as I live,

Your devoted and obedient son,

M. Dahl.
(Tr.)

Rome 6th October. 1687."

The superscription on the outside of the letter is as follows:

"To my Very reverend Mother,

Catarina Dahl

Dwelling in Österlånggatan
at the house of Assessor Dub.
in Stockholm." (Tr.)

The Queen, however, seems to have given her consent, for her favourite the Duke of Bracciano, issued a passport on the 29th October to Henry Tilson for a journey from Rome to London.¹⁷⁰ The two painters seem to have left

Rome immediately, for, when Nicodemus Tessin the Younger, and Burchardt Precht were pursuing their studies in the Eternal City in November that same year, they do not appear to have come into contact with either Dahl or Tilson.

Apparently the journey back to England took some considerable time, for in July 1688 we find Dahl at Frankfurt. The young Swedish nobleman Claes Ekeblad of Stola, writes in his diary with reference to this¹⁷¹:

"on the 5th I was with Biörckman, Mons. Daal a famous painter of Swedish extraction was there. . . . I gave the painter 1 ducat for painting for me three(?) weeks." (Tr.)

The simple pupil of Klöker, who was not worthy of presenting Count Lillieroot with a few paints, had now risen to be a "famous painter of Swedish extraction." It was clearly the accounts of Dahl's successes in Rome which conferred on him the epithet "famous," whilst the expression "of Swedish extraction" reveals that Dahl had now definitely given up the thought of returning home to Sweden.

The reward for Dahl's work, however, appears to have been extremely modest and could not well have been of any assistance towards the journey which was now directed towards London, possibly via Holland.

Dahl and Tilson came back to England in March 1689, or, as Vertue says, 1688¹⁷², since he uses the old chronology when the New Year fell at the vernal equinox. Whatever the hardships of Michael Dahl's first years in London may have been, the earliest intimation on record of his doings are far from being of a mournful character. At the very beginning he understood how to make friends with the poet Christoffer Leijoncrona, who was at that time Secretary to the Swedish Legation. Of the letters written to him, now preserved amongst the State Records in Stockholm, there is one which discloses the fact that Dahl had been transformed, only three years after his return from Italy, into a young London dandy, who frequented the best taverns and paid his attentions to a certain Mlle. Fanchou. The writer of the letter, the young Swedish Lieutenant Isaak Cronström, who after varying fortunes was destined to end as a general in the Dutch army, had returned after a short leave of absence to the Swedish auxiliary troops in Holland and was now revelling in coquettish sentimentality at the memory of the love affairs of his recent furlough.¹⁷³

"These lines are merely to let you know that I have crossed safely. It only took 17 hours from Harwich to Elfontshuus. I wrote to you from Harwich and told you of the

adventures we encountered on the way there and I am confident you have received my letter. I am torn the whole time by a feeling between hope and fear. I have never had such a desire as now that our expedition might succeed and I be allowed to weigh anchor for England again. This desire increases every day, every moment, and the fear that my hope will be frustrated grows in such a proportion that I am in a perpetual anxiety. I know that you will write to me as soon as you can; that is the only thing which can calm me a little. Write and tell me what you are doing and what you are talking about, and whether you ever think of me, and whether you all wish that I should return to England. I have no one to console me for the loss of your companionship, whereas I can understand that you and Miss Vachel and Mr Dahl and Mlle Fanchou are all thinking less about being sorry for me than of passing the time as pleasantly as possible. But please tell Mlle Borscau that I do not allow her to do likewise, and that I assume that she shares my sorrow a little. I cannot endure that she should console herself in my absence, as she did that evening when we could not persuade her to come with us to the 'Bleu port'. If only you could tell me that she had wept. The day after my departure I wrote her a long letter to console her." (Tr.)

In spite of his troubles the young Celadon nevertheless found time to devote himself to the prosaic realities of this world. The letter continues thus:

"If it be not too late, I shall do all that I can to send Mr. Dahl a dog. At the latest it will be when my little pug has had her litter — and I must say that she is the most beautiful little bitch in the world. Tell Mr Dahl to pray to God that she may have 4 pups because if she only has three I shall not have one for him, so I must wait and see." (Tr.)

Nevertheless fate did not allow our artist to philander with Mlle Fanchou by means of the little Dutch dog which unhappily was lost in Amsterdam; even a year later the indefatigable Cronström relates how hard he exerted himself to get another one in its place. Besides he writes in a letter dated The Hague August 30, 1693:

"— — — — —"

J. Cronström.

appropos Si Mons:r Dhal vouloit prendre la peine de fair un portrait Sur celluy qu'il a tire de moy et me l'envoyer je Luy en Seray bien obligé el luy payerais dans 6 mois il fau droit que La peruque ne fust pas si noire tout afait."

In the next letter however all his troubles seem to have dispersed. He concludes thus:

"a camp de Ninoven ce 24 Sept. 1693.

Adieu mon cher frere je vous embrasse de tout mon coeur faites en autant pour L'amour de moi a M. Dhal et ces belles Demoiselles."

In spite of all these romantic dreams, Michael Dahl appears to be still living the quiet life of a bachelor in 1705. Otherwise the following lines¹⁷⁴

to Leijoncrona from Sir R. Child, who was visiting Rome at the time, would appear rather obscure:

"I am sorry Mr. Dahl has confined me to a price, because its not very easy to get a Madonna of Carlo Maratti for 100 scudi, but I can assure him, if he will have a little patience he may have Carlos widow for less money, for the old cavaliere cannot live long."

Shortly afterwards Dahl appears to have taken this advice to heart as he gave up his bachelor life not, of course, in order to take over Maratta's widow but to make a beautiful young English girl his wife. Joachim von Düben¹⁷⁵, Secretary to the Chancellery of Charles XII's Headquarters, in a letter dated April 20, 1707, to the afterwards famous leader of the Hat party, Count Karl Gyllenborg, then Secretary to the Swedish Legation in London, asks Dahl to send a certain portrait, as he was anxious to see

"sa (Dahl's) belle anglaise, comme si c'était une beauté vivante, dont je pouvais jouir à la première entrevue."

The letter, which concludes with the request to send the portrait to Ementia von Düben, is of the very greatest interest, since the mention of Dahl's English beauty must indicate that he was now contemplating marriage. Dahl seems to have set great store on Düben's kindly interest in the lady of his choice and offered to send her portrait without remuneration.

Consequently Düben writes in the next letter:

"The painting can be sent at Mr. Dahl's convenience, I wish some opportunity might be given me of rewarding such friendship if, mon cher frère, you should know of any means of so doing I beg you will let me know of it. My dutiful greetings to Mons. the Minister and to the several good friends over there who know me

Tout à Vous

J. v. Düben."

Dahl installed his wife in his house in the fashionable quarter of Leicester Fields where in 1696¹⁷⁶ he had established himself very pleasantly in the neighbourhood of the Swedish Legation and close to the place where Reynolds had his celebrated studio some 70 years later. According to the habit of the times, he had his studio on the ground floor, where elegantly draped models posed in the newest attitudes amongst the paint boxes and the easels, and also his show-room where the latest products of his brush, together with treasures from his collection, were exhibited to the public. On the first floor he had undoubtedly arranged the large hall as his art gallery¹⁷⁷ in which works by Dutchmen and Italians such as Maratta, Van Diest, even Rembrandt himself hung side by side with his own mythological canvases. Drawings, engravings

and copper-plates in the greatest profusion adorned the small spaces afforded by the walls, whilst the worn-out backs of the leading books on painting of the time could be seen behind the green glass of the book-case. He felt perhaps the greatest pride when asked to show his collection of medals, the most interesting of which were the Pope's gold medal and several portrait medals of himself and his closest friends. It was in all probability at Leicester Fields that his son Michael and his daughters Dorothy and Catherine were born. He lived here until 1725¹⁷⁸, when he moved his establishment to Beak Street, then fairly new and situated near Golden Square, a street much favoured by artists. Canaletto e. g. lived there during his sojourn in London.¹⁷⁹ The Dahls, whose fortunes I have not been able to trace from the records of the neighbouring churches¹⁸⁰, continued to live in a prosperity which increased as the years went on. They had many friends and were highly esteemed not only by their Swedish compatriots but also by the public interested in art and the London artists.

From time to time the artist naturally broke off his assiduous labours in the studio at Leicester Fields in order to visit the various country seats of the nobility. A certain Miss Coke, the sister of the Lord Chamberlain, Thomas Coke, one of Dahl's prominent patrons, has given us a glimpse of one of these visits. In a letter from Melbourne Hall she writes to her brother in London.¹⁸¹

1. "Miss has sat for the first time for her picture with a great deal of good humour but so very much motion that it put Mr Dahl to the greatest difficulty to catch the posture he desired."

2. "I can give but a very ill account of our proceedings as to her picture, for there was no persuasion or continuance, that we could think of could prevail with her to be half a moment at a time in a posture. Mr Dahl tried one hand at a time twice, but the second time he said he found it impossible to do it to his satisfaction, and therefore desired it might be deferred till her coming to town again."

3. "Mr Dahl said he was ready for the picture, which I let him have to day and he has desired Miss May come on Monday to begin to sit."

4. "My brother John told me you desired I should pay for the two pictures which Mr Dahl sent home today, and I paid him twenty guineas for them."

From Michael Dahl's and Jacob Banck's letters to Leijoncrona we see that fashionable Bath now and again attracted our artist; thus, he seems in 1701 and in 1706 to have been one of those who, in the late summer months, completed the society of the place and sought relief from the gout in the hot springs. We may well believe that our industrious painter took his brush and palette with him on these trips to the baths.

In the poet Christoffer Leijoncrona, who at the same time was a brilliant representative of Baroque French and Italian poetry and was amongst the first who revealed in Swedish poetry a true and genuine feeling for nature, Dahl had a friend who was well-versed in the esthetic questions of the day. Even though the creator of Habor and Signild had exchanged the poetical pastime of his youth for prosaic political realities he undoubtedly still retained a genuine love of art and poetry and a keen interest in their representatives. We do not know what discourses took place between these Swedish artists of the pen and brush who were thrown together by fate in the English metropolis, and therefore we cannot form any opinion as to what influence Leijoncrona may possibly have had on Dahl's esthetic opinions. We know with certainty, on the other hand, that he was always his well-wisher and gave him many opportunities of meeting influential Swedes and in this way helped to spread the fame of Dahl's success in his native country.

It was of course through Leijoncrona that Dahl and the Privy Councillor Count Carl Bonde were brought together, when, in the capacity of leader of the delegation which in 1698 returned Charles XI's Order of the Garter, the latter spent some months in London. Dahl then had an opportunity of painting both his and his wife's portraits, now to be seen at Tjusterby in Finland. From the detailed account of this delegation, published by Count Carl Trolle-Bonde, we can make sure of the origin of the equestrian portrait of Charles XI, which has been wrongly attributed to Michael Dahl. Judging from Count Bonde's correspondence we find that in the beginning of December 1697 he ordered from Ehrenstrahl two equestrian portraits of Charles XI and Charles XII to be presented to the English Court. The portrait of Charles XII which was ready first was sent via Gothenburg to London in the middle of March 1698, whereas that of Charles XI, in anticipation of orders from Bonde, was sent out to Hesselby and from there, according to Count Trolle-Bonde¹⁸², went to London. This correspondence clearly refers to the two equestrian portraits which previously hung at Windsor, but have now been moved to Kensington Palace. The portrait of Charles XI has, however, been attributed to Michael Dahl by Vertue and Walpole, and also in the catalogue of the Royal collections.¹⁸³ This view was adopted by Doctor Emil Hultmark in his article on Michael Dahl in Thieme Becker's Dictionary of Artists. This suggestion seems extremely bold and on purely stylistic grounds appears unjustifiable. — Moreover this picture has been tentatively assigned to Thomas Wyck.

Shortly after this Ehrenstrahl died, and the question as to who should succeed him arose. It was generally assumed that Ehrenstrahl's nephew David von Krafft would succeed him as a matter of course. In his biography¹⁸⁴ of Krafft Gahm-Persson has told us, that "they had early entertained the hope, that he would provide Royalty with the pleasure of his art." But the following letters¹⁸⁵ to Leijoncrona from Bonde, who had returned to Sweden and resumed his work there, show that it was seriously considered whether Dahl were not to be preferred.

"Resident,

As through the decease of the late Mr. Ehrenstrahl occasion is given here to serve Mr. Dahl in so far as he should be minded to come hither to Sweden; I have presumed that through Your Excellency it could best be learned what his thoughts about it (are likely to be) before any body is mentioned in this matter. The late Mr Ehrenstrahl's terms with His Majesty have been these: first 1200 silver dollars and annual salary, and besides all his work paid in cash and as Court Intendant to rank next to the Chamberlains, which could also be obtained for him if he will let me know what he wishes before I do anything in the matter. Awaiting therefore his decision through Your Excellency, after which I shall not omit to do what I can to serve him.

Thanks

Carl Bondhe."

Stockholm 23rd November 1698.

"I doubt not Your Excellency has received my former letter and already despatched replies though I have not yet received them, which I might have waited for. But as, in one of them, I mentioned something about Mr Dahl, with the request that Your Excellency would please to let me know his intention whether he would be pleased to come here to His Majesty and take the place of the late Mr Ehrenstrahl, with all its advantages which were 600 dollars annual salary as Court Intendant, rank above the Chamberlains and besides each piece of work separately paid. And I have been reminded thereof several times, whether no answer had come from Your Excellency, and this has been commanded to me by His Majesty to sound Mr Dahl in this matter. Thus it is my humble request to Your Excellency that you will please obtain Mr Dahl's opinion, in order that I may not be blamed for any carelessness, as I am quite sure it has been at once despatched by Your Excellency if the letters have arrived.

I wish Your Excellency herewith

Carl Bondhe."

(Tr.)

Stockholm Jan. $\frac{21}{11}$ 1699.

Whether Dahl's reply — which was presumably lost as it is not to be found in either the State Records or the Bonde collections — was a blank refusal it is impossible to determine. Such, however, appears to have been the case, since no further mention is made of the matter in the diplomatic correspondence. There were nevertheless many people in Stockholm who hoped for his return. Thus, for instance, the well-known miniature painter

and Chamberlain to the Court Eric Utterhielm writes in a letter — in which amongst other things he orders materials for some miniatures which one of his pupils is to paint:

“Pardonnez a ma haste, si vous plait, et faites mes Compliments à Monsr. Dahl, si vous le voyez. J'espère que nous aurons l'avantage à la venir, de nous vanter d'un si habile homme en Suède.”

Dahl's fame also seems to have been steadily growing in Stockholm. Erik Odhelius, the well-known metallurgist, in a letter dated October 5th 1698¹⁸⁶, writes:

“Courteous greeting to Mr Dahl, whose renown daily increases here.” (Tr.)

Mention is made now and then of Dahl's procuring or grinding paints, and in a letter from Stockholm dated 4th May 1699, Iwar Scheffer, the Secretary to the College of Mines¹⁸⁷, asks Dahl to send a recipe for some good varnish with which ornaments and mountings on English time-pieces may be gilded.

Three letters from Dahl to Christoffer Leijoncrona¹⁸⁸ show what intimate bonds of friendship these two Swedish artists had formed in England. Dahl's first letter dated from Bath is so much the more interesting as it confirms his antipathy to expressing himself in writing. This can easily be gathered from the curiously halting English which, as early as 1706, he used in preference to Swedish when addressing his countryman. The intimate tone in which he laments the death of Leijoncrona's young relative shows more than anything else what close friends the two artists were. Dahl is evidently referring to Leijoncrona's young relative, Baron Mårten Trotzig, who died in England in 1706. Leijoncrona, moreover, seems to have undertaken to look after Dahl's house during his absence and to keep an eye on his servants, who now and then seem to have played him tricks. Thus, he complains that one of them has run away from him in Bath. In another letter he asks Leijoncrona to help him out of some difficulties which he had got into while on a visit to Windsor, and the third one merely reveals that the two friends had enjoyed together the musical life of London. The contents of these scanty, rather clumsily composed, letters are thus of little moment and scarcely calculated to throw much new light on the personality of either Dahl or Leijoncrona. By supplementing Vertue's annotations with the letters to Leijoncrona, which are preserved in the State Records, a fairly clear picture may be obtained of the society in which they moved. The most intimate friends of Dahl and

Leijoncrona in the Swedish colony were Leijel, Horn and Karl Gyllenborg, officials of the Legation, John Oriot the banker, partner in the well-known firm of Oriot and Behrens, and Leijoncrona's kinsman the sailor Jacob Banck¹⁸⁹, who, after a distinguished career in the English Navy, had been knighted and retired to his estates with a considerable fortune. Their letters to Leijoncrona contain regular messages to or from Dahl. At one time they have dined with him and drunk Leijoncrona's health¹⁹⁰; at another time they are anxious to have Dahl's opinion of a Dutch blend of tea which they have procured¹⁹¹; then we hear about an invitation to dine at John Oriot's London house or about a joint excursion on some Sunday to one of their many English friends in the country.¹⁹² Or again they are impatiently awaiting Leijoncrona's arrival in Bath.¹⁹³ At another time Karl Gyllenborg who had been sent to Edinburgh to obtain particulars regarding the disturbances and at the same time had promised to buy Dahl a horse, writes to ask for further information as to his wishes.¹⁹⁴ Dahl seems to have won everyone's favour with one exception — Mrs Sowter. Her husband writes¹⁹⁵:

"please give my humble Service to Mr Dahl, of whom my wife said hard things."

Greetings were received from time to time from Swedes and other foreigners who had enjoyed Dahl's and Leijoncrona's hospitality. Sometimes it is Leijoncrona's neighbour, Baron de Fontaines, who remembers our artist when on his travels in France or during a visit to the English countryside¹⁹⁶, or again it is Johan Vössbein, the energetic shipowner, who sends his greeting¹⁹⁷, or it is the scholar Andreas Groenwald who begs that his respects be paid to Mr Dahl¹⁹⁸ or young Carl Wrede who wishes to be remembered to him.¹⁹⁹

Vertue relates that Banck, Oriot, Leijoncrona and Dahl had formed a club together with a few Englishmen — Tanfield Vachell, Sir George Rooke, Sir William Rich, Bart., and Richard Neville. Medals of these gentlemen were cast by Bengt Richter²⁰⁰ during his visit to London in 1702—3, and on the backs of them appeared a symbolic picture surmounted by a motto after the manner of the time. On Neville's, for instance, was depicted the sun passing through the sign Libra at the autumnal equinox, which doubtless refers to his advanced age, while the inscription "Tramite recto" alludes to his upright character. On Leijoncrona's medal, the inscription of which, "labitur et labetur," is taken from Horace's Epistles, is depicted a fierce torrent of water rushing down the side of a mountain into the sea, and on Banck's

a ship with sails furled; the motto "Tandem" alludes to the fact that his long years of work had come to an end.

The medals of Rich, Neville and Banck are now preserved in the Hunter Collection, Glasgow, while that of Vachell is in private French ownership.²⁰¹

I have not succeeded in tracing the others. Rooke commanded the squadron which covered Charles XII's landing in Seeland in 1700 and took possession of Gibraltar in 1704, and was probably, owing to his service in the Navy, a rare guest in this company, whereas Vachell and Neville, who were members of Parliament for Reading and Berkshire respectively, and Rich, the wealthy Gloucester merchant; whose Catholic sympathies were well known, regularly frequented these gatherings. It was in this circle, then, that Dahl, in the London coffee houses, or at the country seats of Neville and Rich, drank to the victories of Narva and Blenheim, discussed Charles XII's campaigns and Prince George's dinners, criticised Addison's Italian letters and Godolphin's financial politics. But the death of Rooke, the defeat at Poltava and its unhappy consequences for the Anglo-Swedish alliance, shortly succeeded by the death of Leijoncrona, must have led to its dissolution.

Count Karl Gyllenborg, subsequently famous as the leader of "The Hats," whose friendship with Dahl I have previously mentioned, was at the head of the Swedish Legation from the time of Leijoncrona's death until 1717, when suddenly, on account of Jacobite conspiracies²⁰², he was arrested by the English Government and sent home. In the intervals between his political activities and his study of Belles Lettres Gyllenborg seems nevertheless to have had a little time to spare for the fine arts, and his correspondence contains several interesting references to our painter.

Johan Lillienstedt, the learned Vice-president, who from Hamburg had requested Gyllenborg to procure a portrait of Queen Anne, but was evidently afraid it would be too small and otherwise not good enough, writes:²⁰³

"For the rest, I thank your Right Honourable Lordship very courteously for the pains you have been pleased to take in the ordering of the portrait, and if the small one, according to the measurement sent, prove not to be good enough, I should be well satisfied to have one of ordinary size from the brush of our clever Mr Dahl, and I have already made arrangements here for the payment of both the portraits, as soon as I am informed of the cost.

Hamburg $\frac{8}{19}$ th July 1712

J. Lillienstedt."
(Tr.)

It is, however, uncertain whether Dahl accepted the commission, since Gyllenborg was clearly anxious to beat down the price in order to please those in authority, and seems to have obtained elsewhere a cheaper portrait of the Queen. In the next letter we therefore read:

"I render your Most Honourable Lordship my very grateful thanks for all your trouble with the portraits, which I may now soon expect from Holland but there has been far too much bargaining — almost after the manner of the Västgöta pedlars; meanwhile, I have not remitted more than the three guineas which Your Lordship mentioned in your letter of 22nd July and have commissioned a man in London named George Behrens the correspondent of Peter Grewe, a merchant here in Hamburg, to deliver the three guineas at Your Lordship's house. As to the larger portrait, we shall presumably have to wait for another opportunity; and as I have recently received the Lord Bishop's portrait — a good copper print — from Ambassador Wich, I shall be content with that for the time being . . .

Hamburg $\frac{12}{25}$ Aug. 1712

J. Lillienstedt."

(Tr.)

The painting, however, appears to have been ordered on General Meijerfeldt's account, who writes:

"Je vous remercie bien des soins que vous avez pris touchant le Portrait que Monsieur Lillienstedt a commandé. Je ne l'ay point reçu jusques icy

Stettin ce 28^{me} Septembre 1712

Serviteur

J. A. Meijerfeldt."

In 1717 Gyllenborg, as is previously mentioned, was arrested by order of the English Government, in consequence of which diplomatic relations between England and Sweden were completely broken off. Dahl does not seem to have been in touch with any of the Swedish representatives at the Court of St. James after the restoration of peace. Nor did he or his family at any time belong to the Swedish congregation which in 1728 established its new church²⁰⁴; as far as we know he never took any part in its religious life. On the other hand, as will be seen presently, he was still in the 1720's in contact with the leading artist of his native country, Nicodemus Tessin, Junr., and was an invaluable support to the young Swedish painters who were studying in London at that time. That the support Dahl received from Leijoncrona and his other Swedish compatriots was of great value cannot be denied. On the other hand their patronage alone could scarcely have sufficed had he not at the same time received help from the powerful English patrons who undoubtedly were the means of enhancing his reputation among the general public. Vertue asserts²⁰⁵ that it was at Tilson's expense that Dahl gained his first clientèle amongst the latter's

numerous friends. Whatever the source may have been of Vertue's statement it is nevertheless true that Dahl had another and much more influential patron than Tilson to thank for his first really important successes.

A portrait in Kensington Palace, painted about 1690, shows that Dahl after his return turned to Prince George of Denmark for patronage, and that it was through him that he got into touch with the circle surrounding Princess Anne. To this circle belonged the Duke and Duchess of Marlborough, whose politics in 1690 were sharply opposed to those of William III, and who together with the Prince and Princess had retired to Syon House. This was probably a contributory reason why Dahl, in spite of the many commissions with which he had been favoured, and which he assuredly carried out to the full satisfaction of his clients, was never recommended by either Prince George or Princess Anne to the Court of William III.

As a patron of the fine arts the kind-hearted but all too credulous Prince played a noted part. It is well known how the rogue Charles Boit cheated him out of £ 1000 for an enamel which was never completed. Jean Cavalier, the ivory carver, likewise enjoyed his patronage and obtained through him introductions to Denmark.²⁰⁶ Up till the time of his death he was a generous and powerful patron of Dahl. It is difficult to determine the time when Dahl first gained the Prince's favour. In 1691 he still seems to have been comparatively unknown and is not even mentioned in Richard Graham's list of English artists of that day, although it includes several little known masters. During the following years, however, his work must have been highly successful. In 1696 Dahl's services were in request by his most influential patron, the Duke of Somerset, commonly known as the "Proud Duke." It was after a money quarrel with J. B. Closterman that he took Dahl into his service. It was no easy matter to please the Duke; not that he had any particularly refined or artistic tastes — otherwise Closterman's art would almost certainly never have appealed to him — but because he was a singularly stern and despotic man. The dispute which proved so fatal to Closterman was not the only occasion on which he allowed the cup of his anger to overflow. To quote only one instance: the inheritance of one of his own daughters was reduced by £ 10,000²⁰⁷ because she sat down in his presence. Michael Dahl seems nevertheless always to have enjoyed a high place in his estimation. During the whole period from 1696 to 1720 Dahl continued to immortalize members of the Duke's family.

In order to get into touch with the Court of William III, Dahl applied to one of his own countrymen, the Ambassador Count Gabriel Turesson Oxenstierna. Judging by a letter²⁰⁸ from C. Sparre to Leijoncrona, it would appear that Count Oxenstierna met Dahl while visiting London in 1693, and like his wife conceived a warm interest in his art. Even six years after her visit to England the Countess used her influence to introduce Dahl at the Court of William III, where all the more important commissions were entrusted, practically without exception, to Sir Godfrey Kneller. We can still trace in the diplomatic correspondence the development of this little intrigue. The English Resident at Stockholm, John Robinson, writes in his report dated February 1699 to the Secretary, William Blathwayt:²⁰⁹

"I make a proposal, which I desire you to let fall if you do not think it fit to be moved; namely that His Majesty would be pleased to let Mr Dahl, the Swedish painter, draw his picture at length and send it to the Countess Oxenstierna."

That this entreaty was not made in vain we find in a letter from Robinson to Leijoncrona²¹⁰ dated Stockholm 1699 running thus:

"I hope Mr Dahl knows yt His Majesty will sit to him for his picture I wish to hear it is done."

I have unfortunately not been able to trace this portrait of William III, which is very probably in Swedish hands.

During the years which we have now described, Dahl's reputation had steadily risen. At the turn of the century Dahl was at the height of his fame. Through Prince George, who on the accession in 1702 became Lord High Admiral, he obtained a commission for his portraits of naval officers which now adorn Greenwich Hall.

During the whole of Queen Anne's reign he received commissions from the Court. The changes brought about by the Queen's death, however, seem to have thrown him somewhat into obscurity and obliged him to content himself with orders from the country nobility and clergy. The reason for this possibly lies in the fact that, as a Catholic and a Swede, Dahl was disliked by George I, even though he may never have been suspected of taking part in the conspiracies of Charles XII and the Jacobites against the Hanoverian dynasty. When, after a few years, the excitement had subsided, and the position of Court Painter was left vacant by the death of Kneller in 1723, George I seems to have considered the possibility of appointing Dahl. From the diary of Lord Egmont²¹¹ we learn, however, that an incident had occurred

which for ever closed the doors of the Court to Michael Dahl. The celebrated diarist writes concerning this event:

"When Sir Godfrey Kneller died (Dahl was) expected to be courted to succeed him as principal painter to the King. But places at Court are not given away unasked for. Besides he refused to draw the Duke of Cumberland, when two years old, desiring the lord who went down to ask it to tell His Majesty that not having had the honour of painting him or his royal consort he was unwilling to begin with a child."

George I was so angered by this reply that he never again honoured Dahl with a commission but instead appointed Jervas as Kneller's successor.

As long as Dahl could and would paint, he was nevertheless seldom without work. The whole time between 1689 and 1740, when by reason of his age he was no longer able to use the brush and palette, he numbered among his clients members of the nobility and the clergy. During the last twenty years of his activity as a painter one of his patrons, Lord Oxford, was especially of very great importance to his career.

Wherever in England artistic life was to be found in a flourishing state, Lord Oxford was a welcome guest and a generous patron. He was one of the most noted collectors of the 18th century England and all attempts to show that he was an opinionless and extravagant art-gossip have been refuted by the researches of Richard Goulding. It is well worth pointing out that the whole of Vertue's activity would have been impossible without the powerful support of Lord Oxford. During the whole of Dahl's old age no one seems to have favoured him so much as the old Lord of Welbeck Abbey. Some idea of how extensive his patronage of Dahl was, may be gathered from the catalogue of the sale of part of his collection which was disposed of after his death; it contained no less than 18 portraits by Dahl.²¹² These portraits represent a few of the most prominent artists, clergymen, and scholars of the day. A letter from one of these, Dr Harbin, gives us to understand that Lord Oxford had engaged them to sit to Dahl in his studio, and that, consequently, the portraits were painted from life. Harbin²¹³ writes to Lord Oxford 10th December, 1730:

"And I do most earnestly beseech you to consider, what will be said of y^r Lordship, when it is known you have made Mr Dahl spend his time so ill as to draw my picture, but of pure obedience to y^r Lordship I was contented to sit for it; but so much out of humour, that I think Mr Dahl has been so just to me as to discover it in my countenance."

Besides Harbin Dahl has painted practically all the better-known poets and men of science in the England of his time.

But Michael Dahl was destined not only to see the circle of his clients diminish — a thing which, however painful it might be, was natural for a man who had passed his eightieth year and could no longer attain the same artistic perfection as in his prime — he was also to receive irrefutable evidence to what degree the new generation despised his work. At Lord Oxford's auction several of his portraits were sold for a mere song. According to Lord Egmont, distress at this helped to throw a gloom over the two last years of his life, during which time his weak eyesight²¹⁴ made him entirely unable to devote himself to his art.

A group portrait in the Ashmolean Museum, Oxford, shows us the aged Michael Dahl surrounded by his most intimate artist friends. We know from Vertue who these old gentlemen were that used to meet at the King's Arms, New Bond Street.²¹⁵ In addition to Michael Dahl, Hans Hysing and Vertue, we find William Kent, the unfortunate opponent of Hogarth²¹⁶; Michael Rysbrack, the sculptor who in 1732 had modelled Michael Dahl's bust; Joseph Goupy, the miniature and landscape painter, who was attached to Michael Dahl by a friendship of long standing; and James Gibbs, the architect. We also notice William Thomas, Bridgeman, the landscape gardener; Bernard Bardsy, the engraver; John Wootton, the animal painter, Mr Robinson, and Garven Hamilton, who had painted the group portrait in 1735.

There is scarcely one of these who does not represent the conservative Baroque ideal in opposition to Hogarths' aggressive tendencies in art. To them the new age that was dawning brought but little joy. The age of Michael Dahl saw the leadership pass entirely to the younger generation before he laid his weary head to rest.

On Wednesday, October 20, 1743, he left his earthly dwelling place and was buried a week later in St. James'²¹⁷, Piccadilly.

We have very little information as to the family relations of the artist.

We are still ignorant as to who Michael Dahl's wife was. She is not mentioned in any of the obituary notices amongst the mourners of Dahl.

Michael Dahl the Younger, who according to Vertue had been a painter, is, and will probably remain, little known. The death register for St. James', Piccadilly, tells us that he ended his days on November 26, 1741, that is to say two years before his father. His Letters of Administration, still preserved in Somerset House, show that he did not leave any descendants. His property was divided between his father and his sisters. Vertue mentions him as a promising young painter²¹⁸, while Horace Walpole in his "Anecdotes

of Painting" mentions him as being of but little importance. We know of no works from his hand.

Dahl's two daughters remained unmarried until after their father's death. In 1749 Catherine married James Graham²¹⁹, a Marylebone merchant. His will shows that they were childless and that Catherine Dahl, who was some thirty years of age at the time of her wedding, died as early as 1756 and was interred at St James', Westminster. A comfortable prosperity seems to have obtained in their home in Marylebone, where Dahl's pictures of "Danae" and "Venus and Cupido" adorned the staircase. The Pope's gold medal, conferred on Michael Dahl, was the chief of their family treasures. In May 1760 James Graham seems to have passed away, and the contents of his home were divided amongst his friends.

Dorothy Dahl, on the other hand, remained unmarried until her death. With motherly care she divided among her many friends her jewels and money, amounting to about £ 1000. She seems to have spent her last years with friends, installing herself with the valuable pictures and china which she had brought from her father's home. Her will, which is witnessed by Hans Hysing, was drawn up in 1752 and says nothing about their fate. Another six years passed before the treasures of her little home were divided among the numerous heirs. With Dorothy Dahl the artist's last descendant passed away in 1758.

When, from the brief letters and conventional portraits of fashion which Michael Dahl has left behind, we try to form a view of him as a man, we cannot help feeling how far from us he remains, in spite of all studies and researches.

Even Vertue — although he seems to have been intimate with Dahl — gives us but niggardly peeps at his character. He quotes from the press the following obituary:²²⁰

"He was a native of Sweden (Citty Stockholm) to which nation he was the greatest Honour as well as the highest admiration of this. he was so remarkably eminent for his affability and good Nature, Morality and Temper that he was equalled by few and exceeded by none. he was happy in the two great blessings of Life, Health and fortune."

Horace Walpole writes of him:

"The more universal talents of Kneller and his assuming presumption carried away the crowd from the modest and silent Dahl Virtuous and esteemed, easy in his circumstances and fortunate in his health"

Even though the superlatives of the obituary must perhaps be taken with a grain of salt, it appears to contain a kernel of truth. We know from Vertue's

remarks that Boit, Richter, and Peterson were rather free in their ways of living. There is, in fact, hardly anyone among the artists of that day about whom the garrulous engraver cannot tell a piquant anecdote. Of Michael Dahl, however, there are none.

He was clear-sighted as regards the financial realities of this life without, however, succumbing to great greed like Kneller. This is shown by the fact that he chose England for the field of his activities when in his youth he left Rome and above all by the fortune he amassed for himself.

A solid, homely orderliness seems to have characterised his work. All his more important patrons, including such a tyrannical master as the Duke of Somerset, availed themselves of his services for decades. The fact that Prince George of Denmark and Lord Oxford were his next greatest supporters shows his capacity for winning and retaining generous protectors. A touch of prudent, solid knowledge, an unenterprising Swedish stiffness, and a healthy unostentatious thrift seem to have characterised the old gentleman.

Blameless in his character, and as honest in his artistic work as a Baroque portrait painter could be, Michael Dahl in his life offers little of interest from a psychological or anecdotal point of view. Even the student who soon discovers that his art, at least during his later years, is marked by the honourable monotony of his life might feel tempted to let the greater part of his work remain buried in oblivion if it did not so well reflect the esthetic ideals current in his time. It is to such an analysis of his art that we shall proceed in the following chapters.

Michael Dahl's relations to Art and Artists.

Michael Dahl appears to have commenced his education as a painter just about the period when a conscientious endeavour made itself felt to rear a generation of Swedish artists, who definitely rose above the level of a trade or craft. In order properly to understand the significance of this it will be necessary to cast a glance upon the relation between the painters' guild and artists during the 17th century which a study of the guild statutes for painters and portrait painters²²¹ of the year 1622 brings out very clearly. These release from compulsory membership of the guild him whom "His Majesty The King graciously deigns to employ in His service away from the city's burden and worry, and to provide him specially with salary and upkeep." Similar ordinances were also in force for such painters as were in the service of the Nobility. Even for portrait painters special enactments were in force. They were, as in the majority of the large German cities, at liberty to practise their art with the stipulation "to obediently present themselves first before the Aldermen and pay a fee of eight dahlers, the city's right unneglected annually." In the beginning it appears to have been looked upon not particularly unfavourably that one or other stranger was working in the country without belonging to the guild. As late as the middle of the century the relations between His Majesty's painters and the guild appear to have been comparatively good. The guild documents²²² of the City of Stockholm show that the then Court Portrait Painter in Ordinary Elbfass was himself alderman of the Portrait Painters' Guild, whose list of membership does not appear to have contained any but portrait painters.²²³ Elbfass' sons, too, were members of the guild.

Round about 1650 a predilection for French and Italian taste and style made itself very noticeably felt not only in the life and habits of the Court and the upper classes but also in art and literature²²⁴, while at the same time

increasing opulence after the conclusion of peace began laying a firmer economic basis for the exercise of art.

An endeavour to transform Stockholm from a sort of provincial town into a metropolis adequate to its new position of power, was setting its seal upon the architectural activity of the time. Inspired by those principles which dominated the art of town planning in France and Italy, Jean de la Vallée and the Tessins threw out plans for designing open spaces in the capital according to artistic points of view. The forms of the late Renaissance and French Classicism were revived in numerous architectural creations, especially within the sphere of lay architecture.

Even in sculpture French influences can be traced, inasmuch as medallists of international training such as A. Karlsteen and A. Meijbusch and sculptors such as Jean Baptiste Dieussart, Abraham L'Ammoreux and the stucco worker Georg Baselaque at the Court of De la Gardie have left proofs and specimens of their art. In the edifice at Drottningholm, the two Italian brothers Giovanni and Carlo Carove, influenced by Lepautre's pompous style have manifested their artistic skill in stucco decorations. Yet it is only towards the end of the century that one can speak with full justice of the victorious march of Franco-Italian taste in Swedish sculpture.

From the accession to the throne of Queen Kristina French and Italian artists were summoned into the country not only on behalf of the Court but also on behalf of the rich nobility. Especially famous as a patron of art was the Queen's favourite, Magnus Gabriel De la Gardie. As a result of this immigration of artists, proceeding until the results of the Reduction in the 1680's made themselves seriously felt, quarrels grew more and more embittered between artists and craftsmen; [on this cp. the instructive work of Professor A. Hahr on art and artists at the Court of Magnus Gabriel De la Gardie.]²²⁵ One typical example is, *inter alia*, furnished by Ivar Simonson's description of the feuds which the French painter Nicolas de Wallerij for years had to sustain with the guild.²²⁶ From documents in the State Archives we know that de Wallerij was by no means alone in suffering such persecution. On one occasion, for example, some daring representatives of the guild ventured to force their way into the home of the trophy and standard painter Olof Hoffman, to take away his tools, upset his pails, and break his windows, on the plea that he had not fulfilled his obligations to the guild, a behaviour which, however, brought them a severe warning from Charles XI.²²⁷ Future research will

certainly be able to multiply these examples of ill feeling. The gulf between craftsmen and artists became more and more apparent every year. With a feeling that some of His Majesty's artists were lacking in that sound education which entitled them to privileges above the common crowd of painters, and stood in great need of training to qualify for the great palace decorations and orders for portraits, our then foremost painter, David Klöker Ehrenstrahl, commenced to gather round him a number of pupils whom he kept busy at his studio in Svartmangatan, and whose theoretical education he promoted by means of a small book upon the contents of which I shall enter presently. Ehrenstrahl was, however, probably far too busy with practical matters to be personally able to guide and control the undoubtedly very large crowd of dilettantes and beginners. For this purpose he probably made use of Dahl's first teacher, Martin Hannibal. In 1676 Hannibal filed a request with the Governor General Claes Rålamb to be released from compulsory membership of the guild. Rålamb remitted the matter to the Board of Trade and received an answer in the affirmative which is all the more remarkable since it did not try to justify its decision by the fact that Hannibal was employed by the Court but boldly suggested his skill as sufficient justification.²²⁸ The missive reads:

"Most honourable — — —: we herewith have to inform you, Mr State Councillor and Governor General, how a stranger immigrated here some time ago from Italy, an artist named Martinus Hannibal, has humbly requested that he may not be forced to become a member of the Painters' Guild and yet at the same time be granted permission undisturbedly to carry on and exercise his profession, inasmuch as he will be unable to find such assistants as he can make use of their services in his work, but is obliged to do the same himself and alone, and as we deem it reasonable that those who exercise their art properly and have duly studied the same that in course of time they have been able to gain a great reputation, no less in this country than is customary abroad, should enjoy greater estimation and liberty than to be forced by other painters' guilds to be dependent upon such as do not perform such work, for which reason they cannot be prejudiced in their profession as artists; and whereas the aforesaid supplicant is renowned for such perfection and has already shown various proofs thereof, and is also minded to settle down here, we have not been able to omit to recommend him hereby to you, Mr State Councillor and Governor General, together with a request to support and protect him against the other painters in this city, so that no obstacle or detriment in any way can be caused to him, but that liberty be granted to him to practise and exercise his art to the best of his ability; and we recommend — — — Stockholm, the 29th August, 1676." (Tr.)

On the 9th of August in reply to his request it was decided

"that for his own person he may work freely without belonging to a guild together with other painters in the city, but yet that he do not mix up with any such common painters work, of which a petition to the Governor General is granted to him."

Confirmed by His Excellency on the 10th August.

(Tr.)

Two years later, however, Hannibal filed a further supplication to the magistracy of the City of Stockholm²²⁹ as follows:

"Noble and Most Honourable Highly Esteemed and Eminently Wise Gentlemen and Burgomasters and Councillors, Gracious Patrons.

As I ventured some time ago to trouble His Excellency the Governor General as well as the Noble Burgomasters and Councillors with a little supplication, and most humbly stated what liberty such persons who have practised the noble arts and have become proficient upon those places where the free arts are flourishing, enjoy; and likewise requested that, inasmuch as art in this far famed country has not come into any remarkably great use here, I may be permitted for the exercise and education of youth to establish in this city a school of art, and also for this reason to be released from all civil burden and expense. But since I have not been able to obtain any certain decision upon this, I am forced to remind you once more thereof, and humbly pray the Honourable Gentlemen will be pleased to take this my request under gracious judgement and consider what benefit and improvement youth as well as others who have an inclination for art, may have thereof, graciously to release me because of the trouble which I shall have in the establishment of such work from all civil burden and worry. Wherewith I recommend myself obediently to your care and remain

The Noble and Eminently Wise Burgomasters' and Councillors'

Humble Servant

Granted.

Martinus Hannibal."

(Tr.)

The Academy which at Hannibal's, and very probably also Ehrenstrahl's, initiative was established in the year 1678, was undoubtedly a very modest establishment, which maybe merely by a freak of fashion obtained the name of academy. Hannibal, however, as late as 1695 continued his work as a teacher, and by reason of his release from civil burdens having been rescinded, addressed two petitions to the Burgomasters and Councillors of the City of Stockholm, of which I give here one:²³⁰

"More than eighteen years have now passed since I first arrived at Stockholm and fourteen years since, by the Noble and Highly Honoured Magistracy, was shown the great favour to be taken under their protection and patronage, and informed in writing that I should be released from all worries and burdens; I have /: but without any self-praise:/ conducted myself in such a way that it is well known to people of high and low estate that my pupils are the best in art and in my profession that have as yet been in Stockholm, of which two are now in England (probably Michael Dahl and Jan Kloppe), and the third still under my tuition (probably Otto Fredrik Peterson); besides which I have also used my utmost zeal to instruct young people in the art of drawing, which I am still doing daily, having now grown old and very often troubled with sickness and in these hard times have been obliged to content myself with a very small reward for my work, trouble and zeal; yet must I very regretably now see with sorrow how by the Noble and Highly Honoured Magistracy is sent to me a debit note to pay fourteen dahlers silver in taxes, whereas very recently, with the very greatest difficulty, I have had to pay three and twenty dahlers 20 öre silver in Crown Taxes, while I am yet able to declare upon my conscience that since Michaelmas until this day I have not been able to earn so

much, since my earnings during this time have been very small and I have been obliged quite alone and with my own hands to support myself and my family; I pray for that reason that the Noble and Highly Honoured Magistracy most graciously be pleased in writing to continue granting me that protection, that hereafter, as has been done hitherto, I may be able to serve the youth of this city with instruction in my profession and art, since I have been here now so long. Nor would I see and desire anything rather than that for the short remainder of my lifetime I may be able to remain here and finish the course of my life here. But should I unexpectedly now be so unfortunate that the Noble and Highly Honoured Magistracy no longer wish to have me here under Its gracious protection and defence, I shall then be forced to remove to another place, since I have also received a call from His Grace, His Excellency, Count Field Marshal Askenberg, to come to Jenkioping according to His Majesty's Most graciously given instructions that for the building of the said cities they shall be concerned to attract to the said cities serviceable people, and especially artists and officials, and provide them in the best manner with the necessary liberties, likewise because I would rather remain here in this place and show the Noble and Highly Honoured Magistracy my dutiful gratitude, and for the benefit of the youth of this city, I live in the consolatory assurance that the Noble and Highly Honoured Magistracy will grant me their former gracious protection, and pass a gracious resolution under whose high favour and protection myself and my family commit ourselves to you and dutifully remain,

Your Noble and Highly Honoured Magistracy's

Humble and Obedient Servant

Martinus Hannibal
Painter."

On the reverse: "Seal: The 23rd April, 1691, from the Painter S^r Hannibal.

'As S. Hannibal in the year 1678, on the 27th September, has been granted such a resolution that he shall be released from all civil burden and worry, the same resolution still holds good, and in respect to same he shall not be called upon to pay rates and taxes levied upon him for the current year. Stockholm: Town Hall, the 11th May, 1691.

Erich Röding."

(Tr.)

Hannibal's call to Jönköping which occurred five years earlier, is mentioned by Ehrenstrahl in a letter to Field Marshal Eric Dahlberg²³¹, who, as we know, was at this time preparing his "*Svecia Antiqua*," and always displayed a very keen interest in the Fine Arts. After a few remarks about the Engraver Swidde, engaged for the *Svecia* work, Ehrenstrahl writes: "To procure a good painter for Jenkioping I have really made enquiries but not found one yet. With Hannibal, whom I should consider most suited for it, I have spoken, but he does not feel inclined for it." Subsequently Ehrenstrahl states that he had vainly tried to engage another teacher of drawing, by name Daniel Stahl, and is now going to seek a painter of the name of Wolff, who had been in De la Gardie's service.

Köhler's statement that Ehrenstrahl left to Hannibal the education of certain of the artists who, from 1692 and until the fire in 1697, were

working on the Palace in Stockholm, may possibly have some foundation in fact, although it seems strange that Hannibal does not refer to this in his supplication. Hannibal himself appears, however, not to have been engaged on the work in question, inasmuch as his name on no occasion occurs in the accounts. With the Palace fire and Ehrenstrahl's death in 1698, the days of Hannibal's Academy were probably numbered. Nearly 40 years passed before the work on the decorations of the new Palace was resumed, and an Academy of Draughtsmen and Sculptors was established. Probably, no direct connection existed between the two institutions. But it is of interest to learn that a Painter's Academy existed in Stockholm as far back as 1678, and that then it was already customary to release a foreign artist from compulsory membership of guilds and the burden of taxation, in consideration of his fostering a native school of art.²³²

We are, of course, unable on the evidence of these sparse notices concerning Hannibal's Academy, to draw any conclusion whether among the older masters in Stockholm any acted there as teachers or gave any lectures that might possibly have been the foundation of Ehrenstrahl's art-theoretical work "*Kurtzer Unterricht . . . von der Mahlereij*" (Short Lessons in Painting), published between 1686 and 1692. On the contrary, it is for the present wiser to look upon it as an ordinary simple school chiefly intended for beginners. But the evidence of a very intimate contact between Ehrenstrahl and Hannibal favours the supposition that the instruction there was mainly carried on after the principles which Ehrenstrahl sets forth in his work.

The Italian Baroque and the French Classicism which, during the latter part of the 17th century, more and more continued to leaven Swedish artistic life were represented in painting by Ehrenstrahl.²³³ After thorough studies in Cortona's Rome and Le Brun's Paris, and after a brief, but — for his portrait style — by no means unimportant visit in Lely's London²³⁴, he was appointed Swedish Court Painter, and set the fashion in Swedish painting during the last four decades of the "Great Century". His best powers Ehrenstrahl devoted to the mighty decorative tasks for the Churches, the Royal Palaces and other public buildings, in which perhaps he sometimes employed his pupils, but more generally made use of foreigners called in for the purpose. Furthermore he was both a clever and prolific portrait painter, who probably utilized the skill of his Swedish pupils in this line. In the main he followed the conception of the late Baroque as it took form in its first pseudo-

classicist phase of development. It was thanks to Ehrenstrahl that this style of portraiture became predominant in Sweden at the beginning of the 1660's. Significant of the change in taste is the fact that his keenest competitor, the Danish painter Wuchters, who was not au courant with the latest phase of development in the art of portraiture in Europe, and who was sneered at by Ehrenstrahl just because he did not understand how to arrange his portraits, was obliged to return to his native country. Not only here but chiefly in his great painting cycles for the Royal Palaces Ehrenstrahl displays a perfect Romance predilection for the allegorical, easily to be understood at a period when Valerianus', Ripus' or Boutard's iconologies formed part and parcel of the studio equipment of a mundane society painter.

Far from being a superior draughtsman, and still less a brilliant composition artist, he has yet turned out several technically perfect works, in which he stands out as a splendid colourist with a decidedly decorative temperament. For the service of his pupils Ehrenstrahl set forth his artistic views in a pamphlet entitled KURTZER UNTERRICHT OBSERVATIONES UND REGULEN VON DER MAHLEREIJ, which has been published with remarkably valuable commentaries by Mr. G. M. Silfverstolpe. Although the composition of the pamphlet had hardly been finished before Dahl's departure²³⁵, the basis of Ehrenstrahl's artistic views and the trend of his teaching was probably essentially the same during those years when our painter was working in Ehrenstrahl's industrious studio in Svartmangatan. The work, which is mainly a learned compilation of the most important amongst the art-theoretical writings of the Renaissance and the Baroque, fully goes to prove that Ehrenstrahl was trying to educate his pupils in the spirit of the French academism and as far as possible according to its methods.

Infinitely more doctrinaire and academic than his Teuton predecessors in the sphere of estheticism, he made it the chief aim of his teaching to instruct his pupils in an understanding of the classic ideal of beauty which the period worshipped, and to remodel imperfect nature along these lines. We have clear and distinct evidence of this in the following passage:²³⁶

"Wann einer nach diese Statuen viehl zeichnet welche [von den guten Antiquen] durch Kunst so hoch gebracht [und auss Studiret], dass sie schwerlich zu verbessern seyn und unterschiedliche Schönheiten, nach ihrer Art in sich haben so wird solches veruhrsachen dass wan einer nach diesen nach dem Leben zeichnen wirt und dass leben eben nicht alle zeit so perfect ist, dass Er doch von die gute Manier, welche er durch fleissige nach zeich-

nung und imagination aus den Statuen gelernet, dem mangelhafften leben zu fügen wirdt und die übele Natur helfen kan, Welches dan einen grossen Wohlstand in seinen werke geben wirdt. [und sein gut Iudicium anzeigen wirdt.]

Wan einer denn nach dem leben zeichnet, muss er alle zeit Observiren, dass er die Schönheit, und die Grandezze welche Er zu vor in die Statuen gesehen hat, in das leben welches er nach zeichnet oder machet bringe, Jedoch, dass dass nach dem leben nicht hart steinigt oder steiff werde."

It is quite obvious that Ehrenstrahl, from such a starting point, would impart to his pupils a view that, on the whole, tallied with that of Romance academism.²³⁷ The knowledge of the proper movements of the body (actions) which he formulates after Alberti and Leonardo, but also develops in harmony with the Renaissance idea of Chiasm and the predilection of the Baroque for the S-movement, and which expressed the inmost meaning and desire of the picture, was the main condition for being able to create a pure style (Wohlstand). He propounds the doctrine of proportion such as it had been developed by Lomazzo and in Testelin's tables, and formulates the expression of the late Renaissance for the passions and its rules for composition mainly in the same antiquated formulas which Van Mander had laid down three-quarters of a century earlier. Of the very greatest importance are the following prescriptions for the portrait composition which Ehrenstrahl, clearly with Le Brun's, Lely's and his own art in view, recommends to his pupils.²³⁸

"In Conterfaiten observire, eine freye und ungezwungene Action, die alten eher sitzend, als stehend, Suche die Persohnen in Ihrer Avantagie, mache sie eher schöner als hesslicher, doch nicht so dass es flatiret oder gemercket wird, Kleyde eine Jegliche nach Ihrem Stande, und suche alle zeit solche Kleydung, die Jederzeit angenehm sein können und da die Persohn einige Mängel hätte suche solches durch die kunst zu benehmen, doch so dass die gleichheit bleiben möge, nim dass gesicht von der Schönsten Seythen, Setze dass gesicht nicht so nahe an die oberste Kandte dess Tuches alss die füsse an die unterste, lasse an den orth wo dass bildet sich hinwendet, die meiste Spacie seyn, verziere die figur mit Architectur, vorhänge gärten landschaften, nach deme als es die Persohn zu komt, welche gemahlet wird, doch mache nicht al zu viel beywerke oder Verziehrung, Eine Conterfait mache lieber frölich als traurig, hat die Persohn ein wohl Proportionirten leib, so mache ihm viel sehend, ist er was dick und ungestalt, so bedecke es mit einem armkleyd oder Mantel.

Persohnen die von Natur traurig seyn mache nicht lachend, und eine fröliche mache nicht traurig.

Einem König Praesentire Mayestatisch und herlich doch mitt Modestia.

Eine Generals Persohn ansehnlich [und] behertz doch frey und ungezwungen, Kleide Ihm Militarisch, ordinire bey Ihm lufft halb ruinirte architectur, felssen pferde Battalien feur, Stücke, fahnen Standarten, Schiffe, oder wo es am meisten mit umgegangen.

Eine Statz Persohn mache Ehrbar, verziehre dass Conterfeyt mitt architectur vorhänge, Statuen, Bibliothecq oder wo er sonsten [meist] mit umgehe.

Eine Frau sie sey sitzend oder stehend, mache gravitatisch und Modest, ist sie was Corpulent, so ist es besser sitzend als stehend ordinire bey Ihr etwas von Architectur, fontainen wasen Pomerantzen oder blumen Töpffe, disses kan auch bey eine unverheurathete kommen, vorhänge, gärthen, Einen hübschen Marmornen tisch oder der gleichen.

Eine Jungfer, etwas lachend, wass freyer so wohl in der action, als in Kleydung Eher stehend oder gehend als sitzend galante Kleydung, ordinire [etwas] bey Ihr etwass von gärten blumen fontainen Architectur und der gleichen Sachen.

Einem Jüngling mache frölich, was frecher flüchtiger negligert gekleidet ordinire bey Ihm Boschagie, Cascaten fontainer landschaftten berge, lufften, Jachten hunde und Pferde. Die kinder mache frölich läuffend, liegend, spielen und angenehm."

These are expressions of the same esthetic conventionalism (*decoro*) that historical portraiture demanded in expression of the mind and physical characteristic as well as in fidelity to the dress of the period, and which in the artists called for a knowledge of Roman, Greek, Persian and Jewish history. Aye, the very colours were to be used with respect to people's position and temperament which to the painters of the period symbolized certain definite qualities.

Ehrenstrahl also makes claims for grace (*grazia*) both in composition and the plastic and colouristic treatment of bodies and draperies, and he accounts for the difference which the period made between the ideas of grace and beauty. Naturally this worshipper at the shrine of classical beauty maintained that in all drawing from nature the claims for beauty (*bellezza*) and a grand style (*grandezza*) must never be allowed to rest.

It is quite natural that Ehrenstrahl, good colourist as he undoubtedly was, should possess a very thorough knowledge of the composition and preparation of colours, as well as a very definite opinion as to where they might best be purchased. And interest in these points appears to have been rather general in Sweden at this period. In 1680 Brenner, as we know, published his noted "*Nomenclatura et species colorum*." Strangely enough Ehrenstrahl, who, despite his thorough picturesque idea of things, never omitted to preach the essential importance of drawing and the subordinate one of colouring, gave only rough and ready instructions for the use of colours in the art of portraiture. He recommends painters, for example, to place black against white; to emphasize in charming colours the characters of the face as well as, especially, that of the neck and hands; to paint the underdress lighter than the dress, and gives very particular advice as to how those heroically brilliant evening skies may be produced which almost without exception adorn the portraits of heroes and generals of the "Great Century."

Travelled and erudite, Ehrenstrahl possessed a thorough knowledge of the art treasures of Europe. Undoubtedly he was also a great connoisseur, with a tender feeling for that art which, in his opinion and in the opinion of the French classicists, was worthy of admiration: the Antique, Raphael, the Venetians, the Carraccis and Le Brun. According to his lights he drew up the outlines of the history of painting, which at that time was approximately the same as a history of European painters, and which, compared to those prototypes of which undoubtedly he made use, has very little new to offer. It is, nevertheless remarkable because, as far as I know, it was the earliest history of painting that had been written in Sweden.

Michael Dahl thus received from Ehrenstrahl his fundamental education both as a practical artist — and as a portrait painter at that — and as a connoisseur entirely in the spirit of Romance academism. It was also in the Hannibal-Ehrenstrahl school that, after going through elementary drawing exercises, at the start performed with such simple aids as the quadripartite oval, and after copying some of the standard statues of the antique, such as Apollo di Belvedere, the Laocoon group, Hercules Farnese, Venus Medici etc., he learned to look upon the world with the well-trained eye of the Franco-classical academicians. It was from Ehrenstrahl that he first learned to know the conception of humanity and the human form of the late Baroque. It was there that he first learned to see and sift his predecessors' work with the open but superficial mind of the facile eclectic.

There is hardly a more difficult task than to determine precisely what characteristics of style a painter with an international training has acquired from each one of his many teachers, more especially so when the fate generally — and unfortunately here also — is that we do not know of a single school-work from any of these various educational periods. We must content ourselves with some extremely general conjectures which at least possess — even if extremely unscientific — the advantage of appealing to common sense. There is a good old adage which says "As the twig is bent the tree will grow." A good draughtsman must — unless he is a genius of a Blake's or Piazzetta's greatness — from the very beginning learn good draughtsmanship before turning to colouration. Despite the fact that this trivial axiom was one of Ehrenstrahl's fundamental truths, the fine studio at Svartmangatan, with all its other merits, was far from a good school in this respect. The laxity in the very modelling which practically without exception distinguishes Dahl's works, and which Mr. Collins Baker,

using an excellent expression, calls "a puddingy softness," is indubitably an inheritance just from Ehrenstrahl. To the keen interest for colours and their preparation, which lends to many of Dahl's best works their special charm, the school years under Ehrenstrahl have no doubt to a certain extent contributed as well as to the sound and prudent knowledge for which Dahl seems to have enjoyed a certain reputation amongst his contemporaries.

It seems almost hopeless to try and ascertain Dahl's possible share in the decorative paintings which Ehrenstrahl produced during 1676 and 1682. According to Vertue he is reputed from the beginning to have painted "histories."²³⁹ There is now unfortunately no means for us to decide to what extent this was the case. On the other hand, his appointment as Court Portrait Painter vouches for his having already acquired considerable skill while at Ehrenstrahl's, and points to his having acquired before his departure abroad a certain practice concerning the quality and extent of which we are restricted to mere conjecture. That Ehrenstrahl even at this period was a very clever portrait painter, who undoubtedly could impart to his pupils remarkably fruitful impulses, is proved by the two Tidö portraits of Johan Stenbock (painted 1678) and K. G. Oxenstierna (painted 1680) as well as by Abraham Brahe's contemporary portrait at Nerke's Boo, all of which reveal the clever colourist with a very decorative and pomp-loving temperament.

Michael Dahl's decision to complete his education in foreign lands is in itself nothing remarkable, for there was hardly any one amongst the more prominent painters of that time who could not boast of a longer or shorter sojourn abroad. The majority of artists in Sweden were, as we know, foreigners, who — each from his own part of the world — carried with him a breath of the spirited world of form and colour of the Baroque, but who perhaps — most frequently by a mere chance — landed in the far North for a few poor years, only to be afterwards once more cast out by Fate upon fresh travels. Michael Dahl's journey, on the other hand, was — and was probably also from the beginning intended to be — a systematically planned journey for study in the foremost and most fashionable studios in Europe. Amongst Swedish painters Ehrenstrahl was the only one who had made such a journey before Dahl. No doubt, it was his teaching which had aroused Dahl's desire to see the world, and we shall certainly not err if we assume that our artist had his head stuffed with the good advice of the old maestro when he went aboard Sowter's vessel.

During the years that lay between Dahl's journey and Ehrenstrahl's return

home in the year 1661, European artistic life had hardly undergone any appreciable change and it is therefore quite natural that Paris, Rome and Venice should have been the principal goals of Dahl's pilgrimage, as they had once upon a time been those of Ehrenstrahl's. It is symptomatic of the Romance orientation of our artistic life at this period that our foremost architect, Nicodemus Tessin, Junr., our ablest sculptor, Burchardt Precht, and the immortalizer of the Carolinians, D. von Krafft, a few years later set out for France and Italy.

Equal importance, however, hardly appears to have been attributed to a journey to England for the purposes of study. Krafft returned home without setting his foot on English soil. It had, however, long been manifest what a prominent position England occupied in European portrait painting ever since the days of Van Dyck. Swedish artists of the 17th century were fully conversant with English portraits in oil, miniatures, engravings, and medals, not only thanks to David Beck's and Alexander Cooper's work in Stockholm, as well as Ehrenstrahl's, Signac's²⁴⁰ and Karlsteen's studies in England, but perhaps chiefly owing to the very flourishing state of the English art of engraving. Engravings and mezzotint engravings after Van Dyck's, Johnson's, Walker's and Lely's portraits were undoubtedly very popular pictures for copying, not only in Ehrenstrahl's school but also by the second and third rate painters throughout the country. The small Swedish public which had any interest in the fine arts at this period certainly also had its eyes open to the great merits of the English aristocracy as art collectors and connoisseurs; this was not only the result of artistic relations, political embassies²⁴¹, and journeys of young Swedish noblemen to England for studies, but also, and chiefly, as a result of the noted sale of Charles the First's art treasures, where Queen Kristina, as is well known, made rather extensive purchases of paintings.

In view of England's noble traditions in the art of portraiture one could easily believe that a young portrait painter round about 1680 might hardly have been able to find a field of study offering greater educational possibilities than just that country. Nevertheless this is probably by no means the case. No attempts had as yet been made to organize education by means of painters' academies. On his own initiative Michael Dahl was therefore obliged to get into touch with the living masters and with the work of the classicists. We know from what has been written above that he found his way to a man who was soon to play the most prominent part in English portrait painting, Kneller.

Holbein's, Van Dyck's, Lely's and Dobson's works adorned the gorgeous drawing-rooms and ancestral halls of the mansions of the nobility, where our artist was only in exceptional cases able to obtain an opportunity for study. On his first visit to London Dahl's experience of these collections was probably chiefly restricted to Charles II's collections, to which he may be imagined to have gained admittance through Kneller's influence, and which he probably also saw through Kneller's eyes.

His years of study in Stockholm had given Michael Dahl opportunity to acquire a knowledge of the late Baroque art of portraiture as interpreted by Ehrenstrahl; during his work in London he came into contact with the same art as practised by Kneller. The difference between these two teachers lay in their temperament and technique, besides which he naturally gained a deeper insight into the nationally English idea of the art of portraiture. Dahl's education at Kneller's was an organic continuation of his education as a portrait painter in the spirit of the time, and its chief significance for his future lay in the fact that he gained a very good insight into Kneller's clever studio routine and technical virtuosity. Kneller, who at this time hardly exercised any dominating influence upon the English art of portraiture, had as yet not fully developed his individual style, which was not to assume decisive importance for Dahl until some 15 years later. The English art of portraiture, which round about 1670 was mainly developed along Lely's lines, shows by 1680 many undecided and fumbling tendencies, but by no means such a uniform style as that which it was to regain towards the end of the century under Kneller's aegis.

It was vastly important for Michael Dahl to get into intimate contact with artistic life in the City on the Seine, where esthetic speculation and the study of technical skill in art, by means of the establishment of academies, had received a more systematic, a more substantially scientific stamp than elsewhere.

It seems hardly credible that Dahl and Tilson received any benefit from the instruction which was daily given to the rising generation of French artists in the Louvre Palace. At any rate Oscar Levertin, in his brilliant essay on N. Lafrensen and the Franco-Swedish artistic relations, does not mention Michael Dahl amongst those who, like Boit, L. Pasch the Younger and others, had in the same manner participated in its life. Furthermore, it seems hardly credible that a painter, who, like Michael Dahl, had already passed through

the elementary artistic education of the first years of apprenticeship, should waste his time in again listening to the trivial fundamental principles that were being retailed in the school of the Academy. It was more indirectly that these doctrines reached him during the arduous hours of study in the studios. Of the problems with which the Academy was wrestling during these years the two fellow students, however, gained a fairly thorough knowledge thanks to its exhibitions. In the first instance they certainly studied Le Brun's masterpieces and the art of portraiture of Pierre Mignard the Elder, who now — before Rigaud and Largillière had as yet won their spurs — was at the height of his fame.

Nicolas Largillière, who had been engaged in Sir Peter Lely's studio simultaneously with Henry Tilson, is the only one amongst the Parisian painters with whom the two travellers may be assumed to have come into anything like intimate contact. They were, at any rate, no strangers to the sensitive drawing and delicate colouration which ennobles his art, and which shortly after opened to him the doors of the Royal Academy of Painting and Sculpture. Also in François de Troy's studio they certainly obtained fresh enlivening impulses for their future work.

The two strangers would certainly not escape being charmed by the spiritual and fiery art with which the young Rigaud — active in Paris since 1681 — dazzled his age. They were undoubtedly also amongst those who, in 1685, studied the masterpiece for which the young artist was rewarded with the Academy's Grand Prix.

At the period when Dahl and Tilson visited Paris the star of French Classicism had already commenced to pale. As we know, the year 1688 is generally denoted as the turning-point in French literature and intellectual life. But at the beginning of 1670 already, the French Academy of Arts had, it is known, been exposed to several violent attacks from de Piles on account of its inclination to over-estimate the importance of line at the expense of colour.²⁴² This struggle between the Academy's supporters, the Poussinists, and de Piles' partisans, the Rubinists (which by the way, became of decisive importance for the development of art criticism, because it ended with an unreserved acknowledgement of the layman's right to an opinion in questions of art, even against the Academy itself), now began to be settled in favour of the Rubinists, a fact of considerable interest to our investigation. French art commenced to prefer a picturesque method

of representation to a plastic one, something which may possibly have contributed towards guiding Dahl to his early picturesque style. As is well known, the French art of portraiture, which Dahl had chiefly to study during his first visit to Paris, that of Le Brun, Mignard, and de Troy, reveals the peculiar mixture of Classicism (maybe chiefly noticeable in the dresses) and Baroque — clearly conspicuous both in the conception of man and in the comparatively picturesque manner of representation. The question is, however, whether their style of portraiture was not already commencing to strike the rising generation of artists as being a trifle old-fashioned, especially when it assumed far too allegorical and antiquarian forms. As far as I know both Rigaud and Largillière more rarely employ such a method of representation; but, on the other hand, they could not yet have very much to teach their Swedish colleague, who was of the same age as themselves. Besides it would hardly be strange if French art with its extravagant glorification of royalty and of contemporary politicians and soldiers appeared far too extravagant to Michael Dahl, who probably had had his eyes opened to the English conception of man which, in spite of the Restoration, was sound and natural. Just as Dahl's visit to London coincided with a period of transition — between Lely's and Kneller's era — he also happened to pay his visit to Paris during a transition period — between Classicism, Baroque and Rococo, between Le Brun's and Rigaud's generation. Maybe it was for this reason that neither was able to impart to him any decisive impulses for his future work. The old was too decayed, the new too indefinite and unripe.

At the same time another event occurred which was of vast importance for the development of the national French art of portraiture. It was at this very time that the well-known rupture occurred between the imperious Le Brun and the French Academy in Rome. Perhaps the most important consequence to the art of portraiture — Rigaud's refusal to complete his promising education by the customary sojourn in Rome — is symbolic of the development of French painting. The dependence upon Italy grows less and a systematic endeavour is made to create a national French art of a genuinely Gallic temperament. The French Academy in Rome still existed and the relations with Italy were still very flourishing; Italian influences were naturally still very much felt, but were no longer of decisive importance for the development of style.

In England development was exactly in the opposite direction. To Eng-

lish painting Italy had certainly been of vast importance during the 17th century, partly as a source of inspiration for Van Dyck, partly because artists such as Cooke, Wyck, and Verrio during the Restoration had gained their enlivening impulses there. But it was only towards the end of the century that the connections and relations began to get livelier, to become more and more intense during the 18th century.

As we know, Italy had, ever since the 16th century, been the chief place of pilgrimage for the young artists north of the Alps who sought for an all-round international education. Strangely enough interest in Italy appears never to have been so strong as during the latter half of the 17th century, when the last classicists — if we may reckon the Bologna masters amongst them — had laid down their brushes for ever. This interest, which probably found its chief expression in the foundation of the French Academy in Rome in 1666, was half artistic, half scientific, and was, as we gather from the writings of the French classicists, chiefly attached to the classical works of the Antique and the Renaissance. In the transactions²⁴³ of the French Academy in Rome as well as in the correspondence between its directors and the Academy in Paris one can follow the detailed development of these studies.

Towards the end of the 17th century the interest in painting began to grow greater and greater, not only within the academies but also amongst the many travellers who for various reasons were visiting Italy. Guide books and descriptions of cities, which at the commencement of the century had merely contained somewhat summary notices of churches, palaces, squares, and a few antique statues, gradually swell into detailed inventories of art with full information concerning the numerous paintings in churches and palaces. The well-known physician Giulio Mancini having, in 1630, finished his pioneer work, *Viaggio per Roma*²⁴⁴ (Journey through Rome), which unfortunately remained unprinted, a rather extensive and voluminous guide literature soon began to crop up. In 1671, for example, the painter and engraver Giacomo Barri²⁴⁵, who was working in Venice, published his certainly somewhat summary but yet infinitely instructive “*Viaggio Pittresco*,” which fortunately fell into the hands of the English amateur painter William Lodge when the latter shortly after visited Venice with Lord Belasyse’s embassy. In 1679 already Lodge had an English translation of this work made under the title “*Painter’s Journey in Italy*” which gives a clear insight into the Italian studies of the painters of that time. In the preface he expresses the proud

hope that Englishmen will rise as high in the art of painting as the ancient Athenians and the modern Italians. At the same time he regrets the slight interest which his contemporaries had up to that time displayed for the art treasures of Italy. The work shows who among the classicists of the Renaissance and the Baroque were fashionable just then. Barri shares the admiration of his age for Raphael, Correggio, the Bolognese and the Venetian classics, among whom, besides Titian, Tintoretto and Veronese, he also includes Palma Vecchio. He does not, however, mention any other master of the late Renaissance. For Michelangelo, who on account of his colouration was no longer considered worthy of imitation, he shared the indifference of his age, and he does not, in his description of the Sixtine Chapel, even mention its glorious ceiling pieces, while naturally he lavishes his praise on Annibale Carracci's frescoes in the Palazzo Farnese. For Caravaggio, too, he seems to have cherished the most supreme contempt and does not even mention in his description of S. Luigi dei Francesi his glorious pictures from the life of St. Matthew.

Barri's book concerns itself chiefly with such paintings as decorated the churches and the great public palaces, but on the other hand it deals more summarily with the remarkably rich private collections. Ever since the time of the Renaissance these had been arranged in halls and galleries on purely artistic lines, and brought together for the conscious purpose of preserving values of beauty from past generations and allowing them to serve as means of study for the living generation of artists. These Italian principles of collecting, which differed entirely from the endeavours of the Northerners in assembling their curiosity chambers, were first adopted by the English and by them further developed into the modern idea of museums. The first concrete expression of this was, as is well known, the foundation of the British Museum in the year 1759.²⁴⁶

A comparison between Barri's work and Jonathan Richardson's book on *The Art Treasures of Italy*, published nearly 50 years later, gives us a very good insight into the studies which English painters and connoisseurs made in Italy at the end of the 17th and the beginning of the 18th century. As, besides, through the study of contemporary literature on the theory of art, we know its view of this art, the importance of the Italian journeys for connoisseurs should be quite obvious. In order to comprehend this importance for artists, and particularly portrait artists, it is nevertheless necessary to cast a glance upon the main characteristics of style in contemporary Italian art.²⁴⁷

Already at the commencement of the 17th century the style had, through the endeavours of the Carraccis in blending the form-world of the Roma-Tuscan school with the colour treatment of the Venetians, lost every trace of local character and developed into a sort of Pan-Italian Eclecticism. Italian artists at that time were chiefly busying themselves with decorating churches and palaces. Pietro da Cortona's allegories and his pastoral groups, composed into animated arabesques, which were occasionally surrounded by mighty Roman architecture and sometimes passed their care-free, dreamy life in a Venetian vernal landscape, were succeeded by Pozzo's and Baciccio's equilibristic architectural paintings, which again in their turn, at the commencement of the 18th century, were to call forth Solimena's and Sebastian Ricci's reformed cortonism. Perspective and landscape painting, which from Salvatore Rosa's sentimental landscapes, Magnasco's bambocciades done in a masterly spot and touch manner, Marco Ricci's views from the ruined cities of the Antique — foreboding Pannini and Piranesi — were developed by Marieschi, Canaletto and Guardi during the 18th century into enchanting picturesque vedutas.

On the other hand, the art of portraiture, during the whole of the "Great Century" found itself in a retired and inconspicuous position. Nor did Italy gain the same leadership in this field as in other spheres of painting, but on the contrary was herself all the time under the influence of the three great portrait painters who had gone there for their studies: Rubens, Van Dyck and Velazquez. It was Rubens who, as I have already printed out, recreated the art of portraiture in the spirit of the Baroque. Shortly afterwards his conception is reflected in Feti's, Strozzi's, Ferrari's, Preti's and Bazzani's art. When Van Dyck, about a decade later, had done some of his very finest portraits in Genoa, he was succeeded by a whole series of Italian portrait painters, such as Carbone, Castello, Novelli and Tinelli — to mention only the foremost. Velazquez, who by reason of the strong Spanish influence in Italy — maybe most noticeable in its court culture — naturally possessed still greater possibilities than the two Flemings to become the founder of a style in Italian portrait painting, was also of vital importance to Baciccio, Forabosco, Fracanzano, Nuvoloni and others. When the memory of these three classicists began to pale towards the end of the century, there arose in Venice a new generation of portrait painters, who in their aristocratic conception of people revealed distinct relationship with the Transalpine one, but

who at the same time, in matters of colouration, had a fertilizing effect upon the latter.

The connection between England and Italy in these three branches of art was remarkably strong. Decorative painters, such as Verrio, Pellegrini, Grisoni, Seb. Ricci, Belucci, and Amigoni, represented in England the various stages of the development of Italian decorative painting.

Salvator Rosa's landscapes soon became known in England through his own or Henry Cooke's activities. And Marco Ricci and Canaletto, as is well known, stayed for some years in London and exerted an influence upon English landscape painting, which has as yet hardly been fully investigated.

In the art of portrait painting intercourse was at least equally strong, but conditions somewhat differed, because Italy did not occupy the same prominent position as in other domains of art. English portrait painters, who before their journey to Italy had been painting portraits à la Van Dyck, Lely and Kneller, very soon after their return reverted to their former style. The conception of man and the composition of the portraits moved with inexorable conservatism within the old national grooves. Technically and as regards colours, however, these travellers continued to bring new values into English art, which nevertheless easily escape our attention because colour more than anything else is subject to decay. A comparison between an oil painting and a contemporary copy in enamel proves in a striking manner the truth of this suggestion. Between 1650 and 1711, when the Academy of St. Luke was founded and intercourse had become closer, no less than thirteen portrait painters had studied there, namely Thomas Wyck, Joseph Michael Wright, John Hayls, Henry Cooke, Roland Lefebvre, Frederic Kerseboom, Simon du Bois, Godfrey Kneller, Jacob Huysmans, Hugh Howard, J. B. Closterman, Charles Jervas, and William Aikman.

Let us now, however, return to Michael Dahl's journey and investigate what forms of development in Italian art he encountered and how he reacted to them. We shall first turn to Venice. During the period that elapsed between Forabosco's death and the appearance of the Settecentists round about 1720, the art of portraiture, which here too mainly reverted to the international routine of the late Baroque, was in the hands of second-rate masters such as Liberi, Litterini, Cassana and Bombelli. Mannerism certainly had deep roots also amongst these, but love of the 16th century masters, chiefly Titian and Veronese, appears to have predominated.

Thus Lanzi relates that Pietro Liberi had two styles, one polished and glossy, intended for the large public, and one broad and noble Venetian, intended for connoisseurs. It appears that Tintoretto's touch had been particularly admired, for Barri relates that he is called "furious Tintoret," "so-called for his bold manner of painting," he adds in a marginal note. By "bold manner" was understood masterly technique of the brush. The copying of the 16th century masters was still a favourite and oft recurring occupation. Boschini relates²⁴⁸ that several amongst these copies presented such a realistic likeness to the originals that not even connoisseurs could distinguish one from the other. The study of the Renaissance masters above all brought about an improved interest in the 16th century coloration, but it is possible even now to notice the distinct predilection for the light, dainty scales of indigo, lilac, lemon, strawberry, and salmon of the late Baroque, while at the same time in the carnation we often discover Tintoretto's harsh reddish-brown tints.

It was therefore this same Venetian Renaissance style, of which Tiepolo's and Piazzetta's art was to be born a few decades later, that became one of the fundamental conditions for Michael Dahl's art. Under which master's guidance did our artist carry out his Venetian studies? An exhaustive reply to this presents great difficulties, inasmuch as this phase of development in Venetian painting has hitherto had far too little attention paid to it by investigators. Lanzi certainly mentions a great many names of artists for these years, but little is to be gained by this so long as we have not attained a knowledge of their production and artistic qualities by a critical, stylistic examination of the material. By means of the biographies that have been written of three portrait painters, Fra Vittore Ghislandi, Johann Kupetzki and David von Krafft²⁴⁹, who at this time were completing their education in the city of the lagoons, one might be rather tempted to believe that Sebastian Bombelli was the central figure in the Venetian art life of those days. His great reputation Bombelli in all probability gained through his decorative paintings. His work as a portrait painter appears on the other hand to have been neither very prolific nor ingenious, if we may judge by the five portraits from his hand which are known at the present day. For Michael Dahl he can hardly have been of any importance, inasmuch as he would scarcely have been in Venice in 1686.

Dahl possibly gained his Venetian experience and knowledge in the foremost artistic institute of the city of the lagoons, the Academy located at

the Scuola di S. Rocco, which at Velazquez' visit was under Cagliari's direction. Whether it was identical with the "collegio" of painters under Liberi's direction of 1682 I don't know.²⁵⁰

Pietro Liberi, who had become famous all over Europe as a clever portrait painter, and who now, sated with gold and glory, had retired to the adjacent Padua, was probably still considered "the grand old man" of Venetian painting, under whom the young painters, such as Kupetzki, sought an opportunity to finish their education. It was, however, no easy matter to be accepted in Liberi's circle; furthermore, it hardly seems probable that an old man of 90 years of age, whose expiring intellect has been seriously affected by ridiculous vanity and insatiable greed, should be able to carry on any inspiring and fructifying work as a teacher. The similarities between Dahl's and Liberi's art, which are particularly strongly emphasized in the bright red carnation, the soft modelling and the dramatically expressive composition of the portrait, which frequently occur in portraits of the age throughout Europe, need by no means pre-suppose any pupillage, but may very easily be explained by the joint milieu from which the art of both sprang.

Another master who, despite his youth, may possibly already at this time have exercised an influence was the Bergamese Friar Fra Vittore Ghislandi, who since 1670 had been working as a portrait painter in Venice. The Venetian characteristics of style in Michael Dahl's art were possibly due to the influence of Ghislandi, who at that time had for 16 years been making thorough studies of the art of Titian and Paolo Veronese. His greatest fame Fra Vittore won through his ingenious works from the 1720's and 1730's, when he had attained a personal style of portraiture in blotch and touch style, parallel in many particulars with Guardi's landscape style. He anticipates in these works the impressionism similar to that of so many others amongst the artists of his age, a style which, before the tendency of the time towards the touch-style had been discerned, made him prominent as inexplicable, ingenious — aye, 150 years before his time. Thanks to recent researches into the Settecento he has again been reduced to his right proportions and is looked upon in spite of his ingenious coloration, as a purely eclectic nature.

It has, however, been impossible so far to throw light on his artistic line of development with absolute certainty. There is also some uncertainty as to the period of origin of the group of portraits — chiefly represented by works

at Bergamo such as "Unknown Man in Albanian Costume" (Agliardi Collection) or "Member of The Marenzi Family" (Carrara Academy), which from the point of view of both coloration and technique present a striking likeness to Michael Dahl's early English works. Features common to both are: the energetic style of drapery, the Venetian technique of arranging tints, in both carried to extremes, the brushwork and colour method, the scale of tints: blue, carmine, beige, the flesh tint in the shadows and a genuine Baroque desire to surprise the spectator by allowing gaudy colour scales unexpectedly to relieve each other. It is, however, at the present stage of Ghislandi research, impossible to decide whether this phase of development is of such early date that it could be of determining influence on Michael Dahl. Possibly influenced by the same conditions, Veronese's coloration and the representations of movement of the Bernini epigones, both reached similar results without encountering each other. As evidence of Ghislandi's enormous importance to his contemporaries it is worth mentioning, in-passing, how several amongst Kupetzki's works after his return from Venice reveal undeniable relationship with the latter's art.

It is, nevertheless, unnecessary to presume that Dahl, during his stay in Venice, was exclusively limited to association with portrait painters. Vertue on the contrary states that he frequently painted "histories," and as his stay south of the Alps exercised enormous influence upon his development of technical coloration it is at the least just as credible that by someone amongst the now half-forgotten decorative painters he was initiated into the transition master's appreciation of Titian, Tintoretto, and Veronese. Barri's list of Venetian works of art includes, for example, merely a few portraits, but refers the young painters instead to the study of the profane and devotional pictures in the Doge's Palace and in the many churches.

As the academy style spread in Europe, Rome had assumed a more and more central place in 17th century artistic life. There the French had had their Academy since 1666; thither the Swedes gathered and — patronised by their exiled Queen — entirely acquired that art which only sparsely flourished at the Court of the Carolinians; thither came Poles, Germans and Spaniards; aye, even the Dutch flouted their national masters and once more sought rejuvenation from the City on the seven hills. Even here the interest was centred less in the art which just then flourished than in the classics, chiefly Raphael, Guido, Correggio, Parmeggianino, and the antiques. The most

important collections were, then as now, the Papal ones, besides which the Churches contained representative works by Raphael, Guido and Caravaggio, and naturally by all more or less celebrated 17th century masters, from Cavalier d'Arpino to Carlo Maratta, who had just finished his grand frescoes in the dome of St. Peter's. Foremost were the Papal collections and amongst the private galleries — besides Queen Kristina's — the Barberini, Farnese, and Borghese ones.

The artistic work of the time was concentrated round the great fresco painting, which after Cortona's death was carried on by Baciccio and Pozzo. The former was busy with his daring and gigantic compositions in the church of St. Saviour's, the latter dazzled his age with equilibristic architectural paintings on the gilded, arched, roof of St. Ignatius.

Like Maratta, these two were noted as good portrait painters, although only in exceptional cases do they appear to have condescended to devote their time and ability to this "inferior genre." Both Baciccio's portrait of Clement IX (Accademia di San Luca, Rome) and Maratta's of Cardinal Rospigliosi (Museo Poldo Pezzoli) witness that each used that Venetian technique of arranging tints, which, to judge by Suttermans' latest works, must have generally characterized Italian art of portraiture as early as at the end of the 1670's.

Those institutions to which instruction and education were confined were the French Academy and the Accademia di San Luca, which were under the patronage of the Pope, and to which all artists practising in Rome had to pay dues. Of the many artists studying in Rome there were, however, probably very few that had the advantage of belonging to either of them. The Northern artists appear especially to have been very poorly off. J. A. T. Orbaan's researches on the subject of Dutch artists and scientists of the 17th century in Rome²⁵¹ show that the French Academy only rarely and very unwillingly favoured those of the Teutonic race, and that the Accademia di San Luca, which was very pronouncedly Roman Catholic, as a rule only accepted such artists as had been staying in the South for some length of time and thus become half Italianised. S. Gahm Persson certainly mentions Queen Kristina's Academy in David von Krafft's biography, but by this he probably means — as Professor Hahr points out — only her collection of paintings.

As a rule the young painters divided their time between copying the classics and working in one of the big studios, where they might earn a very modest living. But the connection with the leaders of contemporary art life

was not at all useful. What characterized that period of academic routine painting was above all that one attached the greatest importance to increasing the "facilità" of the artists, i. e. teaching them to paint more rapidly than well. The experts amongst the fashionable painters of Rome were easily able to produce something like twelve portrait sketches daily. Fortunately it must have been extremely difficult to obtain employment with them. Fuessli in his biography of Kupetzki tells us how that ingenious artist was dismissed time after time and for months was faced with the most horrible distress.

The greater part of his Italian sojourn Michael Dahl seems to have spent in Rome. However, his letter to his mother betrays to us that this was not because of his studies but owing to the pleasure of Queen Kristina. He had already made up his mind that portrait painting best suited his gifts; and it cannot have taken him many weeks to find out how little he could learn in Rome concerning his real field of research. Still, the year he spent there was not wholly wasted though his hopes of winning fame through the protection of Queen Kristina were sorely disappointed.

In Rome he found many opportunities of adding to what he had learnt from Ehrenstrahl concerning the art and history of the Romans and the Italian painting of the 16th and 17th centuries. The poor engravings and replicas of classical works of art from which at Stockholm, London and Paris he had drawn his whole knowledge of Antiquity and Renaissance were now replaced by the art treasures of the Eternal City. The study of these treasures laid the sure foundation of his future activities as a teacher and a connoisseur.

He now chiefly busied himself with copying the old masters. He himself seems to have greatly valued his copies as he kept them right up to his death. Certainly these studies were of great importance to him in his activities as a historical painter. On the other hand they left no visible traces on his portrait painting which was to become more and more anglicized. If Dahl really was employed in the studio of any Roman master it must have been for a short and unprofitable stay. But owing to his conversion to the Roman Catholic faith and his employment by Queen Kristina he, of course, was able to obtain easier access to the circles of leading Roman artists. The Queen, however, seems to have taken real interest in Dahl only towards the end of his sojourn in Rome. Shortly before leaving, Dahl portrayed the one single artist with whom he had certainly come into contact, the architecture painter Garoli. That he was a member of the Accademia di San Luca we know;

and it seems possible that he may have obtained leave for Dahl to partake of its instruction. After he had turned a Catholic such permission would be fairly easily granted.

Vertue has it that Dahl and Tilson progressed through Italy as far as Naples. It seems remarkable that this town which has got nothing of the proud Renaissance traditions of Venice and Rome should have greatly attracted the artists and scholars of the 17th century. The more remarkable even as the Farnese galleries had not yet been moved from Rome; nor had interest in Pompeii dawned, its remains being still buried in the ashes untouched by the archæologist's spade. Most of the contemporary travellers, however, may have visited Naples to have a look at the marvels of Vesuvius.

Still, a great number of artists must have been attracted by the abundant pictorial art of Naples of the 17th century with its strong Spanish tinge — the chiaroscuro of Preti, the romantic landscapes of Salvator Rosa, and the blood-reeking martyrries of Ribera had all won international fame. Near the end of the century the art of Naples was dominated by young Solimena and by Luca Giordano — called “fa presto” — whose enormous production had lost its local tint and accordingly its greatest charm. His art is more like that of Cortona and the Venetians than the pictures originating in the circle of Ribera. Like the Roman artists Solimena and Giordano did not often paint portraits; thus Dahl's visit to Naples can scarcely have been of great influence on his training as a fashionable portrait painter of the late Baroque.

Before summing up this sketch of Dahl's Italian tour we may be allowed the suggestion that he can scarcely have remained wholly uninfluenced by Justus Suttermans, the one master in Italy who during the 17th century solely practised portrait painting. In this connection it is immaterial whether Dahl visited Firenze or not.

During the years Michael Dahl spent in England after having returned from Italy interest in French and Italian art and esthetic speculations went on increasing uninterruptedly. We have already seen English literature on these topics develop from technical handbooks, compilations and translations of foreign works into the programmatic esthetics of Hogarth and Richardson, the very first expression of a national English way of looking upon art.

English art²⁵² during this period went through a similar development which is clearly visible also in portrait painting. The forms of the late Baroque and of French classicism had been fixed as canonical during the Restoration;

and they continued to flourish especially in the portraits of society people until, during the latter half of the 18th century, Reynolds and Gainsborough broke new ground. Up to that time van Dyck continued to exercise his all-powerful influence. His desire to reproduce on his canvas the ideal of thoroughbred nobility still animated English portrait painters a hundred years after his death. In the middle of the 18th century his technique was still the object of profound investigation. His composition schemes recur with only slight alterations during the whole of the following century. His power of organisation and his smart studio routine made his colleagues realize the inexhaustible monetary resources of the profession; these methods in the long run became responsible for the growth of the many portrait "factories" with their enormous output of indifferent works of art.

But there were also two other tendencies, a realistic and a romantic one. The subversion of political conditions and of the general outlook introduced by the "glorious" Revolution and by the activities of Locke and Newton is scarcely mirrored in English art until the appearance of Hogarth in the 1730's. However, that realism easily perceptible in English literature of the early 18th century had by this time already become visible in portrait painting, e. g. in the works of Kneller. The conception of man is another and a more natural one; the enormous accessories and backgrounds of the Baroque are scrapped unscrupulously, and the person portrayed is seen either in an unfurnished room or outside in the open air. English works of art, e. g. portrait miniatures from the early 17th century, show that a true and genuine love of nature was never unfamiliar to the English spirit; and the early 18th century gave expression to this love of nature in different ways, which have been thoroughly investigated by Elizabeth Wheeler Manwaring in her book "Italian landscape in 18th Century England." Long before the romantic portrait reached its zenith with the English classics the last Stuart painters understood how to express on their canvases the spirit of the verdant and whispering parks.

These are the tendencies of development in general. Now let us cast a glance at the contemporary artists, their individual development, and their influence on Michael Dahl.

We have already alluded to the year 1680 as being a turning-point in the history of English portrait painting; about that time Lely and a number of his colleagues died and were succeeded by a quite new generation of artists. Foremost amongst the new men was Kneller. Like Lely he was commissioned

to paint Royal portraits which were sent as gifts to foreign courts; like his predecessor he is perhaps most widely known through his Hampton Court Beauties and his Greenwich Admirals. Like him he owed his paramount influence on contemporary art to his position as the chief Court painter. The position of director of St. Luke's Academy, founded in 1711, also gave him enhanced opportunities of asserting himself. As an art collector he was at the top of contemporary painters; his visit to Italy as well as his cosmopolitan training entitled him to occupy the front rank amongst London connoisseurs. Kneller mainly gave to English portrait painting its character during the troubled decades between 1680 and 1720. This character originated in the late Baroque conception of man and was founded on the conditions of its civilization; but traces are not lacking in the art of Kneller which point forwards to Hogarth and Gainsborough. Unlike the great number of indifferent and inferior portraits which form the lion's share of his works there are some pictures with a thin and elegant colouring which anticipate Gainsborough. The realistic, at times quite reckless interpretation of character, which is found in several of his portraits — e. g. those of Lord Tweedale and of Princess Sophia of Hanover — undoubtedly reminds us of Hogarth. Kneller's avarice is well-known and led him to a more unscrupulous fabrication of pictures than Lely had ever dared to dream of; but in spite of this his artistic ambition was sufficient to make him develop his own individual faculties and to uphold, in a dignified manner, the great van Dyck traditions handed over to him by Lely. In this rests his greatest importance to English art; for, if Hogarth and Reynolds had not possessed the solid tradition of the Stuart painters on which to build, their greatness would scarcely have shone forth as it did.

None amongst the pupils of Kneller — of whom it may be sufficient to remember the two foremost ones, viz. Thomas Murray and Charles Jervas — were able to keep up the proud traditions. Besides Kneller the Englishman John Riley and the Germans Wilhelm Wissing and Johann Baptista Closterman seem to have painted a large number of portraits — at least if we may judge from the present state of the collections. Riley, in 1681 or shortly afterwards, entered into partnership with Closterman who had recently come over to England and from 1670 until his death in 1691 had numerous patrons — amongst whom were even members of the Court — he was undoubtedly the foremost amongst his contemporaries in profound inter-

pretation of character and cultivated art. After Rileys' death Closterman, a man of fairly indifferent powers who got his first training from his father at Osnaburg and then in Paris from F. de Troy, gradually lost both importance and patrons. Wissing, after studies in Holland and France, joined the pupils of Lely; though possessing very poor talents both as a drawer and a painter he succeeded after Lely's death in currying favour with the Court. However, he died in 1688, only thirty-one years of age. During Kneller's last years Englishmen began to create their own art which became impressed with the stamp of the national spirit. Hogarth, still unknown, made his first attempts in the Academies of Vanderbank and Thornhill; but there was already rising a new generation of portrait painters amongst whom the most celebrated were Joseph Highmore and Thomas Hudson. Already even a cursory consideration of their works reveals the fact that new ideals and a new conception of man had replaced the pompousness of high as well as the bloodless and impersonal academism of late Baroque. But it is only in the 1730's that the new tendency bursts into full bloom with the successes of Hogarth; Sir Joshua Reynolds at the same time served his apprenticeship in the studio of Thomas Hudson.

When Dahl in 1689 returned to England in order to obtain for himself a good position among her portrait painters he must have been prepared to compete with Kneller. Personal and artistic qualifications scarcely enabled him to take precedence of Kneller as the foremost portrait painter of England and the central figure of her artistic life. After all he never succeeded in seriously threatening the position of Kneller. He probably was obliged to Prince George for his commissions at Court which, during the reign of Queen Anne, were more numerous than those of any other supernumerary Court painter. We have already mentioned above that in 1699 he was still at great pains to obtain an opportunity for painting William III; nine years after his accession George I had not yet given him any commission and later on did not make him a Court painter. But he had better luck in competing with Sir Godfrey to curry favour with the nobility. Fate favoured him there for, after the death of Wissing, Riley, and Huysmans, and since Closterman had betaken himself to Italy, the foremost of the young painters who courted fame and fortune in London had ample possibilities in front of him. With all due respect for his competitors such as Verelst, Dubois, Murray, Laroon, Vandervart, and old Mary Beale it is only fair to admit that the art of Dahl well entitled him to achieve

successes. That competition was, however, sufficiently keen is proved by the fact that Godfred van Schalcken, a very able painter, soon deemed it best to quit the field. During more than three decades, Dahl understood how to defend his position as the second amongst English portrait painters; his influence on his contemporaries was by no means small while he himself almost anxiously imitated Kneller. The relations between Dahl and Sir Godfrey were of the very best during their years of study but became a trifle strained as soon as Kneller began to recognize a competitor. Vertue alludes to this when he tells us that Kneller preferred Zincke to transpose his paintings on enamel instead of Boit who was pushing Dahl too much.²⁵³ In Kneller's circles there was a slight irritation prevailing because of Dahl's constant imitations of the master. The author of some verses dedicated to Lady Kneller on the death of Sir Godfrey²⁵⁴ makes Apelles, deified for the occasion, review the contemporary artists in order to find a successor. With eyes flashing from anger or beaming with delight he turns to the poor artists. The verse about Dahl runs as follows:

Apelles waved his hand with graceful air
to an old modest Sage
'tis just he cried that I this truth declare
to this illjudging Age.
My judgement I approve; go on! be great!
'tis sure some merit well to imitate.

The verse censures Dahl's lack of independence but betrays a certain respect for his solid learning. His pupils especially and those artists influenced by Dahl had ample reasons for praising his learning. He was of no mean importance to his countrymen and also to such of his contemporaries as Thomas Murray and George Morphy. Murray's anatomical modelling and Morphy's conception of the human and his colouring betray a close interrelation with Dahl's art.

Relations with Italy and France of course hastened the foundation of St. Luke's Academy in 1711. We know from the history of art that it took more than fifty years from thence ere the question of founding the Royal Academy of Arts was finally solved under the leadership of Sir Joshua Reynolds. And we need hardly to feel astonished at this. The necessary basis for its foundation, i. e. a homogeneous class of native artists firmly resolved to free themselves from the obligations of trade and guild, was missing. The artists as a rule were foreigners who came for a long or short stay and were bound by no

severe trade regulations in exercising their talents. As far as I know there existed in London before 1711 only one single union of painters, viz. the Painter's Company. It is still in existence and has been kind enough to let me go through its enrolment-lists; at that time it was presided over by Sir James Thornhill and seems to have consisted solely of house and decoration painters, i. e. mere artisans. But if we may believe Sir Joshua Reynolds — in his inaugural speech at the Royal Academy — the earlier academies were mere economic unions. Apparently the intention was to introduce cooperation amongst the elder members and to bestow on the younger ones a methodical education; in this way might the general standard be raised and the higher payment which the academies wished to assure their members be secured.

The Academy of St. Luke rented premises in Great Queen Street near Lincoln's Inn Fields; according to Vertue it was from the first organized on a very broad basis.²⁵⁵ The foremost historical painters of England, Laguerre, Pellegrini, and Thornhill, her best portrayers, Kneller, Dahl, and Richardson, as well as the most fastidious connoisseurs and art collectors, at once joined. It was presided over by a governor and twelve directors. Kneller was elected its first governor; our knowledge of Dahl's high reputation suggests that he may have become one of the directors.

Of the fate of St. Luke's Academy we know very little. Thornhill, in 1716, by his plotting succeeded in excluding Kneller from the post of governor and in becoming his successor.²⁵⁶ In the 1730's Hogarth²⁵⁷ took over this Thornhill Academy which lived on up to the foundation of the Royal Academy and was then incorporated with it. What we know of Dahl's participation in its activities may lend itself to the suggestion that he was in intimate contact with those representatives of Italian taste and style who now began to pay pretty frequent visits to London and keep company with the younger portrait painters.

The fate of the Academy during the following years are, unfortunately, little known. Vertue in his annotations has reproduced a letter, written probably in 1713, in which Kneller offers the painter Gibson the position of treasurer to the Academy.²⁵⁸ Moreover, we know that Charles Christian Reisen²⁵⁹ was one of the first directors. Beside St. Luke's there were several other academies of greater or less importance. In 1720 there was an academy in St. Martin's Lane presided over by Louis Cheron and John Vanderbank²⁶⁰, which counted Hogarth amongst its alumni. Shortly afterwards this Academy

enjoyed the patronage of the Prince of Wales.²⁶¹ As this was the very first occasion that a member of the Royal Family honoured an English academy of art with his presence it may be of interest to quote the somewhat unsophisticated description of the event given by Vertue:

"This month (November 1722) his Royal Highness with the Lord Herbert Sr And. Fountain. went to the Accademy of Painting in St Martins Lane (kept under the direction of M^r L. Cheron M^r J. Vanderbank) staid there an hour. a Woman being there the Moddel to draw after, to whom was given five guineas. by order of the Prince."

In a few years several other associations of the same nature came into existence in London, so e. g. an academy which in 1735 resided in Salisbury Court²⁶² and another academy of painters and sculptors which during the later half of the 1740's used to meet at the Half Moon Tavern in St. Martin's Lane, Charing Cross²⁶³; amongst its members were Hayman, Gravelot, Moser, Rubillac, Yeo and Wills.

As we have already hinted English artists had enjoyed a great reputation as collectors since the days of Van Dyck and Lely. And as the interest in art was not confined to the Court but spread amongst the members of the nobility and of the well-to-do middle class artists even of a secondary rank were called on to play the role of experts and connoisseurs. In these circumstances it seems scarcely remarkable that a set of smart swindlers made use of their opportunities during this period of eclecticism, sponsoring forgeries and taking exorbitant profits as expert vendors of spurious works of art. As a result artists began to charge each other with dishonesty, and the general public joined in in the same outcry. Even if it may be a little bit too lengthy for a book like this we may quote from Vertue's manuscript a few examples of how artists misused their position in order to cheat the public. Thus does he tell us about Sebastian Ricci:²⁶⁴

"He had a very considerable price for his Pictures it is said he was a great mimick of Other former Antient Italian Masters & by that means several of his pictures have been sold to Noblemen as the Paintings of his predecessors. when they were really his."

And in another passage of his annotations Vertue tells the following capital story as a reason for his bad opinion of Ricci:²⁶⁵

"Of Sebastian Richi. when in England he did many workes for the Duke of Portland. — and was much encouragd and employd by him. Ld Burlington and others? . . . at the same time was one Casini a painter in England. — they finding pictures of several masters. or coppys. antiently painted were daily sold to noblemen for great

prices — and that their own works ^{now done} were not equally valued nor paid for, as
 in proportion
 they deservd, they together contrivd to paint pieces in the manner and Taste
 here

of several antient masters and passd them on the collectors at high prices w^{ch} succeeded tolerably well. one more remarkeable than the rest, was a nativity. in imitation of where the ox or the ass was wonderfully well painted. admird. by all this pic-
 (too high)

ture, was put at a high price. several like it but the price at length the Duke of Portland taking a fancy to it. as Richi had been his favorit painter, he confided in him, & took him with him to see it, — when there, Richi talk'd much, & critisiz'd and pointed out several defects, artfully enough, to please the Duke. which had its effect, in somuch that the Duke said going away he woud call and see it again. but woud not rise then to the price stated. as soon as they came away his grace s^d to Richi not withstanding your Objections and the defecits you have pointed out, in one word, do you think it original. o Signior Si et vera originali creddo creddo. the Duke reTurns back
 guins

immediately, and pays the demanded summ about 300 — and takes away the picture —
 see

well satisfyd — and shows all that came to him as a great purchase — with great Joy. and highly pleasd with it. after some time this peice had gaind a general applause from all the Sett of Connoisseurs & Collectors. Ricchi discovers the deceit, and the Duke heard of it, sent for him, and askd him how he cou'd serve him so, and to know particulars. Ricchi said this Cassani had no Talent of painting in the original way of his own or manner that was valuable. But had a faculty of immitating several antient Masters in a way surprising well . . . and therefore as he cou'd not get imployment in his own way. he advisd him to follow the other privately — and as he knew this (secretly) he woud not discover it till the poor man had gaind some reputation by it, as well as money. But sd the Duke I took you for a Friend and (faithfull counsellor) when I woud not trust my own judgement. therein you deceivd me / no my Lord. y^r grace askd me if I thought that picture was an Original truely. I answerd yes. For it truely was an Original painted by him who did not copy it from any other painting or design of another master

. but a composition & invention out of his own head in the Taste or man-
 indeed

ner of . . . except the asses head at the manger. which was my own painting but as much Original as the other parts of the picture. and not copyd at all. therefore I scrupled not to call it, as certainly it is and must be calld. an original. notwithstanding
 the Duke

the deceit of this manner it cou'd give him no pleasure. and several others began to look back and reflect upon the late purchases they had made. and such practices being too frequently used by Ricchi. gave just reason to immagin that this practice was carryd by him, for his benefit & that Casinni. was only the cat's foot — tho' both skillfull painters in different manners. between them there was some immitations of Viviani — Buildings. ruins. &c."

On the other hand Dahl's friend Joseph Goupy seems to have been fairly honest in advising the Prince of Wales to whom he acted as a teacher of drawing. Vertue writes thus about him:²⁶⁶

"M^r Goupy lately also went over to Paris . being in great favour with the Prince of Wales. who has here bot. many pictures — some from M^r Edwin's collection . & several others from M^r Bagnals collection also M^r Goupy has brought him over some which altogether will be a grand collection — in time."

And in another passage:²⁶⁷

"At the same opportunity as I was sent for to come to Leicester House. . . . then I had an opportunity of seeing the princesses dressing room which is adorn'd with the limnings only of M^r Jo. Goupy in curious carvd frames and glasses — consisting mostly of several most valuable pictures in Collection these that he has copied and Imitated — the Chrisosa of Guido . — the appollo. &c. the cornaro family. — the Belisarius from Ld Burlingtons picture & some other famous originals — a set of the 7 cartons. after Raphael. in a Frame and 7 Landskips all these being the works of M^r Jos Goupy, which I understand his Royal highness purchasd — at once from him. and his taken him into his favour — and uses his advice and S^r Luke Schaube in most of the purchases of pictures. with Gen. 1. Guise — &c."

The Prince himself also seems to have been quite a clever connoisseur:²⁶⁸

"... he (the Prince) had read much and conversd on paintings with real skill and judgement wittness. . . . S^r Luke Shaub . . . Goupy."

Vertue gives similar evidence also of the above-mentioned painters and of Henry Cooke²⁶⁹ and Joseph Michael Wright, the well-known expert on medals,²⁷⁰ who had both travelled in Italy; of the Italian Amigoni he tells us that he had profound knowledge of mythology, classical poetry and Biblical, ancient, and modern history.²⁷¹ It is quite obvious that distinguished connoisseurs and collectors tried in every way to protect themselves against those forgeries and to extend their knowledge of art through mutual intercourse. Vertue tells us how connoisseurs had founded several clubs, e. g. the Club of S^t Luke and the Rose and Crown Club, and gives the following information concerning the foremost of them all:²⁷²

"Clubbs . has been a continual expence — not sparing the best & most expensive. besides
Tip
or the Rose & Crown Clubb so many years / and also the top Clubbs of all. for men of the highest character in arts & Gentlemen. Lovers of art — call'd the Clubb . of S^t Luke — originally of which was . S^r Ant. Vandyke the founder S^r Peter Lilly . — Riley Verrio Kneller Dhall . Wren Closterman — & the present set of artists . & Lovers . of the best reputation living .
still
now / in highest esteem. [Yet for all this, there are Some Capital Artists . that I have mist . and has not fell in my way — to be known to . *but few* indeed between 1710 . to this present year . 1744.]"

It can hardly surprise us to find that Michael Dahl belonged to these circles. Thus his qualifications for becoming a connoisseur of sound judg-

ment were very good. As a matter of fact we know from Vertue that he was many a time summoned to give his decision in disputes concerning the genuineness and value of paintings. The following episode between the sceptic artist and a captain of esthetic but violent mood is certainly very characteristic:²⁷³

"Cap. Laron having recommended & bought for Sr. Rob. Walpole a painting of the Madona Child & St. Elizabeth which he judged to be painted by Vandyke of which several painters . &c. did not think so. particularly Mr. Dahl he was so much offended at them & on purpose came to a Tavern Club where he said much in praise of himself & at last this following

An Extempore
 I Challenge
 any or all of you
 Top
 Tip Top
 Top — mast
 Conoisseurs, Professors
 & Judges in the Art of Painting
 / besides all pretenders /
 From the Highest
 to the Lowest
 of every degree
 whatsoever
 Chafferers bidders &
 buyers of pictures
 their Bullies Bands
 & Panders,
 from the great
 great Sr. *Hu*
 Director & privy Councillor
 to Noblemen & Gentlemen
 that buy Pictures
 Down to the
 lowest Scrubb
 even to *Ninis* the jew
 all
 I do solemnly Challenge
 & every one of them defy
 to compare with me in
 Judgment & Art
 wittness my hand
 with Sword
 & pencil

Mr. Howard

a little ugly fellow
 a picture jobber

Given at our *Court*

club Aug. 1723."

Vertue tells us that Dahl was a member of the jury which, in 1729, had to decide the famous lawsuit between Mr. Styles, one of the greatest and richest of those adventurers mixed up in the South Sea scandal, and Sir James Thornhill, then foremost of English historical painters.²⁷⁴

"July . 1728 . about this time a Tryal at Westmister was appointed f y^e day fixd. between M^r Styles of Moore Park . & S^r James Thornhill who had painted for him at his house there. the salon & several other Rooms: for which they had agreed . for three thousand five hundred pounds, which workes being done & compleated M^r Styles refusd to pay. alledging as he was inform'd that S^r James had not done his part with care nor finisht his workes as he was capable to do . & this was examin'd on the part of S^r James by M^r Richardson. M^r Gouge. & M^r Dahl M^r Swars . M^r Murray & several others . eminent Artists. who appeard on the day of y^e Tryal was to be heard. but instead of proceeding M^r Styles immediately gave S^r James satisfaction./"

Ten years later the veteran artist was again in court, this time in order to support his friend and colleague Joseph Goupy. In the witness-box he testified to his respect for the art of Goupy and affirmed that he had, in 1719, painted the portrait of the artist but had given £20 into the bargain to obtain possession of one of his pictures. This evidence, which materially contributed to the success of Goupy, was given in 1737, and it is an interesting point that Dahl stated his age to be about eighty.

Knowing the love of Italy cherished by the English 17th century painters and the great fortunes they amassed through their industry it is quite natural to find the foremost amongst them becoming great collectors. Travelling at that time was beset by great cost and difficulty, and consequently comparatively few artists who had finished studying and got into good practise cared to maintain personal contact with the art life in the centres of the continent; only very seldom did they get the opportunity of renewing the acquaintance with the classical art of Italian Renaissance. In these circumstances studies of the treasures preserved in their own private cabinets became of great importance to those painters who were not content with eternally rehandling the old stencils but wanted always to produce new compositions and above all new effects of colour. Vertue has it that Dahl when a young man and lacking means wherewith to buy the works of art he so well loved painted copies which he always kept. No doubt these copies were of great value to his artistic activity; and when Dahl established the nucleus of an important art collection he followed the proud traditions of English artists.

Those cabinets of English painters of which we possess inventories used to contain drawings and engravings as well as their own copies, sket-

ches and unsold pictures beside which were also a certain number of Italian — especially Venetian — and Dutch paintings. From Lely's collection Charles II by arbitrary purchase took away the best pictures; nevertheless it was sold²⁷⁵ in 1682 for nearly £ 500,000. It contained numerous works of the greatest artists of the 17th century as well as a very representative collection of Venetian classics. Certainly no other contemporary artist succeeded in bringing together a collection which could in any way compete with that of Lely; none the less many painters of the early 18th century were the proud possessors of exquisite art treasures.

Vertue, in addition to the correspondence of Leijoncrona, gives us many interesting hints concerning Michael Dahl as a collector of paintings. That his interest in Italian art did not diminish is obvious from the above mentioned letter sent by Sir Robert Child to Christoffer Leijoncrona twenty-six years after his return to England; in it is mentioned Dahl's desire to secure for himself at a moderate price a picture by Maratta.

The most attractive painting adorning the cabinet of Dahl was probably a portrait by Rembrandt of which Vertue tells us as follows:²⁷⁶

"Renbrant van Rhine was in England, liv'd at hull in yorkshire about sixteen or eighteen months, where he painted sevaral Gentlemen & seafaring mens Pictures. one of them is in the possession of M^r Dahl. a sea captain with the Gentlemans name, ^{no} Renbrants (not so) name and york & the year 1661. Christan —"

This notice concerning Rembrandt's stay in England long puzzled the biographers of that great painter's life; but as we have got in various collections signed drawings by Rembrandt depicting English scenery — as e. g. St. Paul's or the cathedral at St. Albans — there is scarcely any excuse for doubting the correctness of Vertue's notice. Up to the present scholars have not succeeded in identifying the above-mentioned portrait; the monumental work on Rembrandt by Wilhelm von Bode and Hofstede de Groot²⁷⁷ states that the original is unknown. If we go a few pages further in the manuscript of Vertue we find another interesting notice concerning the collection of Dahl²⁷⁸:

"Adrian Vandiest, he was chiefly instructed by his Father . . . till he came to England . . . his son Adrian was about seventeen years of age when he came over. with his Father from holland. M^r Dalh, has Adrian's picture. S^t John."

In his will Dahl desired that his collection should be sold by public auction; works by himself which had been ordered but not paid for were to

be sold privately to various patrons. Of this collection which besides paintings contained a number of medals — the one presented to Dahl by the Pope, another struck by Bengt Richter for the Anglo-Swedish club²⁷⁹, and one of the portrait painter Antonio Moro — a part was sold according to these instructions. Amongst his miniatures was the one by Christian Richter of Spelman.

We know that Dahl's collection of Italian, French, and Dutch drawings and engravings was sold by auction at Cook's in Great Piazza, Covent Garden, on January 18th—20th, 1744. In the same place his collection which consisted chiefly of Italian paintings was sold on the following 9th and 10th of February. The auction was supported by some of his friends and fetched some £ 700, a very modest sum compared with what the collections of Lely, Kneller, and Richardson made, but at the moment works of art were exceedingly cheap.²⁸⁰

During the whole of his life Dahl played a central role in Anglo-Swedish artistic circles and enjoyed a great reputation in the land of his birth. We shall describe later on how he collaborated with and assisted those artists amongst his compatriots who stayed for some considerable time in England and materially contributed to the artistic development of that country, viz. Charles Boit, Hans Hysing, Christian Richter, and Otto Fredrik Peterson. Just now, however, we shall give a short account of his connection with those Swedish artists who only stayed temporarily in England.

Immediately after his arrival in London Dahl received inquiries from Swedish artists about the possibility of making a living in England. The first to apply to him was the medallist Raimund Faltz who had betaken himself in 1687 to the Court of the Elector Frederick III at Berlin but wanted to try his luck in another country. But Dahl was apparently still unacquainted with the general state of things. Faltz, at his wit's end, then applied to Leijoncrona whose portrait he has engraved on a splendid medal, and whose love of nature he knew and shared in. In his letter to him²⁸¹ he writes that he had been offered splendid conditions and good wages at Berlin;

"but he loved Sweden too much to quit it especially when he thought of the beautiful islands and waterfalls and the lovely pleasures he had enjoyed with his noble master." (Tr.)

Further he had heard from M. Dahl that there might perhaps be a fortune in store for him in England; but as he did not like to waste his time he had asked for a detailed report whether one tried to get hold of another medallist, and he had asked Dahl to tell him.

A young Swedish painter by the name of Jan Klopper,²⁸² the son of a Dutch merchant who had migrated into Sweden, also studied in England in the 1690's. After his return he acted as drawing-master to the University of Upsala but was decidedly only a capacity of secondary rank. His earliest production is scarcely known nor are there any perceptible traces of English influence in his art. The sole documentary evidence concerning his stay in England known to me is found in the book "Jan Klopper och hans hustru" by Mila Hallman; it is corroborated by the inventory of Jan Klopper Sen. (dated July 11th and 16th, 1694) where Jan is said to have returned from England after having studied the art of painting.

Another Swede who stayed in England for some time during the early 18th century was Gustaf Hesselius Sen.,²⁸³ but no result of his stay there has come to my knowledge. He later on went over to America and has been called her first painter — with what right seems doubtful.

Andreas von Behn was a Swedish miniaturist who, in the opinion of English experts, very probably resided for some time in London. His portrait, now in the Victoria and Albert Museum, of Robert Benson, Lord Bingley, which is signed "A. von: Behn: pinx: | A° 1704" and measures 6×4.7 cm., shows an obvious affinity with contemporary English miniatures. The portrait makes it probable that Behn was working in England after he had left Sweden for good. That he may possibly have paid an earlier visit to England may be believed on the reason that both Lely and Riley have portrayed a Mrs. Behn. The former one once belonged to a certain Thomas Wright but has now disappeared; the second one is preserved in an engraving and shows a young lady in the conventional dress of the late 1670's.

Another Swedish portrait painter who visited England was David Swartz, an artist who has attracted the attention of scholars by the famous portrait of Charles XII at Altranstaedt. The tasteful colouring and dramatically vivid composition ennobling his art and proving that he had studied very thoroughly abroad have always woked the admiration and interest of connoisseurs. Levertin's suggestion that Swartz had got fertilizing impulses in Parisian studios has been proved by the existence, in the Bibliothèque Nationale, of an engraving from the portrait of a certain Lueder. It has generally been assumed that Swartz finished his studies in 1708 and after that worked without interruption in his native country where, in 1712, he painted the splendid portrait of Magnus Stenbock. But that was scarcely the case. On the contrary, in

1713 we find him at Berlin where, in competition with the Court painter David von Krafft, he received an order from the Swedish Minister O. J. (von) Friesendorff for his portrait of Charles XII. The following passage in a letter from Friesendorff to Karl Gyllenborg proves that from Berlin Swartz proceeded to London:²⁸⁴

“Berlin, December $1\frac{3}{23}$, 1713.

P. S. (across). If His Majesty's painter, my good friend David Swartz, be in London, please tell him that I am waiting for a $\frac{3}{4}$ length portrait of His Majesty as soon as possible which I shall be very glad to pay. And shall be very much obliged to get it soon.
O. J. Friesendorff.”

At the end *inter alia*:

“please also remind honest Mr. Swartz of the portrait.” (Tr.)

No doubt Swartz, like other Swedish painters who visited London, saw Michael Dahl and got from him valuable advice how to make most use of his stay in England.

During the next ten years Swartz obviously lived in Sweden but in the late 1720's he disappeared from Swedish artistic life; and it has been generally assumed either that his activities came to an end or that he went abroad. In this connection it may be of a certain interest to hear from Vertue that a certain Swartz, whom I have not been able to identify, held meetings with Russel, Murray, Thornhill, Smibert, Angelis, Vandervart, and Zincke in a house in Covent Garden in 1726.²⁸⁵ And this same Swartz in 1728 gave evidence in the lawsuit between Sir James Thornhill and Mr. Styles and used to live in Great Piazza, Covent Garden.²⁸⁶ Walpole, in “Anecdotes of Painting,” mentions that a painter named Swartz possessed the portrait of the artist Balthasar Denner.

Of the Swedish painters working in London in the early 18th century no one was to win greater fame in his native country than Georg Engelhard Schröder. His ancestry and early life being not well investigated it may seem well to give here the facts concerning him that we have been able to obtain. Like Peterson, Hysing, and Richter Schröder belonged to a family of German goldsmiths. He was born on May 30th, 1684, and baptized on June 4th, being the seventh out of ten children²⁸⁷ born to Veit Engelhard Schröder and his wife Lucia Lindemeijer.²⁸⁸ The father had immigrated to Stockholm from Nuremberg, was enlisted on July 9th, 1673, in the goldsmiths' guild as an apprentice of Friedrich Rossow²⁸⁹, became a master already

on November 3rd, 1675, and is mentioned in the minutes of 1692 as an assessor. Veit Engelhard Schröder through his three prosperous marriages became possessed of a very comfortable fortune; this as well as his capacity as a goldsmith and his honesty won for him a great and general confidence so that he became churchwarden of the German parish and a "bancowerdier." His first wife, Lucia Lindemeijer, the mother of the artist and a half-sister of the enamellist Otto Fredrik Peterson, died in 1690, only thirty-four years old. A few years after her death Georg Engelhard, who had certainly been a pupil at the German parish school, became an apprentice of David von Krafft. His earliest work known to us²⁹⁰, viz. "Apelles and Kampaspe," is dated 1702. The sound composition, in all probability to be placed to Krafft's account, creates a favourable impression but is wholly spoilt by the very diffuse colouring. Schröder, who from the beginning trained himself as a historical and portrait painter as well as a miniaturist, did not leave Sweden until after 1708. For, in that year he painted portraits and decorations in the house of Sebastian Tham at Gothenburg.²⁹¹ Of his Italian studies we only know that in 1713 he was at Venice where he copied "The daughters of Loth" by Simon Vouet;²⁹² so far, however, they were of no consequence as he never learnt good colouring. Moreover they date from a period some ten years before the vedutas of Canaletto, the genre paintings of Longhi, the martyries of Piazzetta, and Tiepolo's daring decorations came into existence. But one has gone too far in suggesting that he was chiefly under the influence of masters as indifferent as Carlo Dolci and Ciro Ferri,²⁹³ who were unmodern already at the beginning of the 18th century. The colouring in Schröder's works, in spite of its many technical shortcomings, is much more intimately connected with the shades of the Venetian masters of the transition period than with those of Carlo Dolci. His collection, which besides works by Solimena and Rosalba Carriera contained some twenty Venetian views, proves that he knew and loved the Settecento of Venice.²⁹⁴

His activities in Paris slackened after the rise of the Rococo. A miniature of a love scene (formerly in the Eichhorn collection) definitely proves that the French Rococo had not left him untouched though in his portraits he remained extremely conservative. Having finished his studies in early Venetian Settecento and French Rococo Schröder came over to London where he had some relatives, viz. his uncle O. F. Peterson and his step-brother Baltzar Kohl,²⁹⁵ in order to finish his education in the Academy of

L. Cheron and Vanderbank in St. Martin's Lane. Through his relationship with Otto Fredrik Peterson and his friendship with his father's former pupil Hans Hysing²⁹⁶ Schröder at once obtained access to the colony of Swedish artists. Probably through the good offices of Hysing he was admitted to the Vanderbank Academy to which Hogarth also belonged. He, however, had not yet risen to fame and scarcely was able to influence the much older Schröder who, travelled and well-off as he was, may have interested himself to a very slight degree in his younger colleague. Michael Dahl in this very year painted his Bouverie portraits in that romantic landscape style which even now began to become fashionable. From him Schröder probably learned a good deal though it would certainly be a mistake to give Dahl entire credit for the reminiscent English style found in Schröder's portraits. Kneller's art by this time was more important through its quantity than through its quality but it still dominated the general taste; and the new school, the protagonists of which were Hudson, Highmore, and Jervas, already began to get famous. Before giving our final opinion on Schröder's studies in England we must know some more works by him executed immediately after his return to Sweden; at present only two are available — those of Assessor Rothlieb²⁹⁷ and of an unknown lady — which used to belong to the Eichhorn collection. A couple of copies after Van Dyck, which at his death formed part of his collection, probably dated from his English years.

However, Schröder while in England seems to have been very active. For his assistant he had a certain Carey Creed²⁹⁸ who, in 1724, accompanied him to Sweden and returned to England in July 1726. Three portraits by Schröder are known to have been painted in England, viz. Charles XII, the architect James Gibbs, and the painter Joseph Baudin. He also painted an "Apollo with the Muses."

In the land of his birth Schröder already at this time enjoyed a very great reputation, partly owing to having been a pupil of David von Krafft. Nicodemus Tessin Junr. wished at any price to uphold the relations between Swedish and foreign art and often during Schröder's travels made use of him for his purposes. To quote an instance: his secretary, J. Weslander in a letter to young Carl Gustaf Tessin, who in 1720 was staying in London, writes thus:²⁹⁹

"His Excellency has got a letter from England about Schröder having bought l'Architecture de Paladio and several copper-plates by Kneller; these Admiral Norris³⁰⁰ has paid

and taken with him so there is no need for your Lordship to pay them. On the other hand His Excellency wants your Lordship to enquire for the engravings of other masters, an English chevalier promised thirty years ago those by Dahl and others which were well executed and well engraved.”
(Tr.)

Nicodemus Tessin Junr. by the way seems to have had a favourable opinion of Dahl as he writes to his son Carl Gustaf while he was studying in London:

“Please give my very best regards to Mr. Dahl and ask him to tell you what there may be of artistic value in London as well as outsides.”³⁰¹
(Tr.)

Probably young Tessin took his father's advice and availed himself of the services of Michael Dahl. Anyhow, he kept him in good remembrance for, when thirty years later he gave an account of the fine arts in Sweden to his pupil, Prince Gustaf (afterwards Gustavus III), he also mentioned Dahl.³⁰²

In 1724 Schröder obtained the reward for his zeal by being nominated the successor of Krafft as painter to the Court of Sweden. Gahm Persson, in his biography of Schröder, writes as follows:³⁰³

“The late Senator and First Commissioner of Works Count Nicodemus Tessin, who was able to discern great geniuses, recalled Mr. Schröder.”

This undoubtedly was fortunate for Schröder and creditable to Tessin's kind-heartedness but scarcely to his capacity to discern great geniuses. For, at that very time Georges Desmarées, the one painter capable of tinging our national art with Venetian Rococo, left Sweden.

Lorentz Pasch Sen. as a young artist, and after having been a pupil of Krafft, became strongly influenced by English painting. His family history and his early development have already been dealt with by Doctor Sixten Strömbom.³⁰⁴ Pasch was a far less cosmopolitan type than Schröder. The visit to England became his whole training abroad. His son, Lorentz Pasch Junr., in the biography of his father tells us as follows:

“In 1721 he left his teacher to go to London there further to improve his talents by making use of the opportunities offered by the beautiful portraits and paintings by Van Dyck, Lely, Kneller, and Dahl [Dalen] to be seen there. With this last who was then still alive he sought and obtained intimacy as also with another able Swedish portrait painter by the name of Hysing who had established himself in London; they both encouraged his talent with their advice. From London he intended to go to France but his father's death hastened his return to Sweden.”
(Tr.)

Concerning the London sojourn of Pasch we get to know very little. The records of the Swedish parish prove that he was an assiduous church-goer

and seldom let the great ecclesiastical festivals pass without partaking of holy communion. In 1727 he still paid for his seat in the church.³⁰⁵

We know of no works by Pasch of this period. A couple of portraits of a lady, with doubtful right described as Anne Boleyn, proves that Pasch copied the same early portraits as Schröder. In general Pasch, who stayed in England at about the same time as did Schröder, had to draw from the same sources. In 1728 he was suddenly summoned back on account of his father's death.³⁰⁶ The portrait of his brother Johan, painted shortly after his return to Sweden shows that he had profited greatly by his English studies.³⁰⁷ English influence is, as Professor Hahr points out, traceable in some other of his early portraits, e. g. Lovisa Ulrika Junr. in the collection of Stora Kopparbergs Bergslag.³⁰⁸

Comparison between the Style of Dahl and Kneller.

The majority of good portraits of the time of William III, Queen Anne, and George I have wrongly been attributed to Sir Godfrey Kneller. The very careful investigations made by Mr. Collins Baker show how many other unappreciated and half forgotten masters could share the honour with him, especially Michael Dahl. Let us, therefore, compare the style of both artists.

According to Mr. Collins Baker, Michael Dahl's technique differs fundamentally from that of Kneller and also from that of Lely. After completing his drawing he, like so many Venetians, laid on the principal colours in streaks with broad sweeps of his brush over a solid groundwork which is still visible through the different colours. The portraits of the Duchess of Marlborough and Queen Anne in the National Portrait Gallery are examples of this style.

Moreover, with so many painters of his day he appears to have employed various methods. For instance, his portrait of the Duke of Ormonde (Pl. xxxv) in the National Portrait Gallery after a careful study shows a totally different technique. At the roots of the hair below the ear one can distinctly see how, over a reddish brown ground-work — which in the parts in deepest shadow, such as the nostrils, the corners of the lips and the scalp, has been left nearly uncovered — Dahl has added a layer of silvery-grey paint which conceals the ground-work and in the face has been tinted by various light and dark red colours and by a layer of solid scarlet on the robe. This procedure, so far as I am able to judge, is similar to that used by Lely in his portrait of Prince Rupert. Whichever method Dahl employs he never allows his colours to clash in harsh contrasts or bodies and surfaces to be delimited by sharp lines and angles, but instead blends the colours, the shapes and lines into a soft harmony.

Many of Dahl's works — especially his portraits of women — as a result of his strictly following the doctrines of the classical school as regards proportions, effects and expression, bear such a striking resemblance to one another in face and body that one frequently wonders if it is not one and the same person he invariably paints in different poses, colours and dresses. But it is only a question of an adaptation, with infinitely small variations, of reality to the esthetic ideals of which the period dreamt. Expressed in the words of d'Urfé and Monsieur de Scudéry, it has the effect of an almost complete description of the portraits by Mignard, Dahl or Kneller.

The graceful ringlets of soft hair with the thin shining impasted lights, the heavy eyelids, which hide two thirds of the sensuously shimmering eyeballs, the small, turned-up nose with its bright touch of light on the tip, the fantastically small mouth with its dark red lips between the disproportionately broad cheek-bones, the white bosom appearing through the very low neck of draped lace: all these expressions of the love of the time for *bellezza*, *grazia* and *espressione*, recur again and again in Dahl's early works. There are exceptions — individual, ugly, interesting faces — but they are few.

Dahl was a good judge of the anatomical details of the human body and moulds into his faces with great care and fine feeling their characteristics. In his charming portrait of the Duchess of Marlborough he e. g. reproduces the graceful fall of the soft curls and richly varying tints. In his portraits of men he paints their wigs full of soft twists of corkscrew curls.

Several of Dahl's portraits, for instance, the half-length picture of Prince George in Kensington Palace (Pl. XIX), show his living interest in the anatomical details of the face, the many intermingling lines of the nostrils, the mouth and the double chin.

Let us now closely investigate Dahl's characteristics, which so clearly distinguish his best works from those of his contemporaries. In order to avoid confusion we will deal with them in genetic order.

Only a few drawings from his hand have come down to posterity. Of the four in the British Museum only two would seem to be genuine. One of them, a pencil drawing, depicting a young boy, is drawn with such a living sense of the soft almost silk-like hair and complexion that no other picture of the time except Dahl's two portraits of the Verney boys can be compared to it. It is signed M. Dahl but probably not by Dahl himself — at least it does not correspond to Dahl's usual signature as I have seen it in his letters

to Leijoncrona and on his receipt at Ditchley. There is grace and softness in this drawing such as is not to be found anywhere else. There seem to me to be excellent reasons for this attribution.

The other one is a drawing of the Duke of Marlborough on which Horace Walpole has written with his own hand "The Duke of Marlborough by Dahl. Lord Portmore has the picture at Weybridge." There is something hard, angular and decided in the character of this ink-drawing which reminds one very much of Kneller. But an obviously genuine inscription by such a reliable authority cannot very well be contested. The portrait in question has long since been removed from Weybridge, the title of Lord Portmore having become extinct since the beginning of the 19th century. Also from another point of view this drawing is of interest. It shows how Dahl divided up the picture at the very beginning into fields of light; a diagonal of light runs from the upper left corner to the lower right-hand corner whilst the opposite diagonal is sketchingly darkened in more or less dark streaks.

After the drawing and the arrangement of the fields of light had been sketched on the canvas, Dahl probably went on to the ground painting; its colour, of course, varied as he made use of the Venetian technique of broken planes of colour.

On the other hand, in those portraits where the ground work is completely hidden, it is probably most frequently dark red or dark reddish brown. It generally consists of a very thin layer of paint through which, even after the second and third coat of paint has been put on, the grains of the canvas are visible.

In his choice of subjects, in his conception and reproduction of human beings, almost a slave to those conventional schemes of arrangement which were alone considered to confer style, nobility and dignity on works of art Dahl seldom gives examples of intelligent, sure and intuitive drawing, original, dramatic or intimate interpretation of character, but he always surprises us in his choice and treatment of colours. The art of his young days with its delicate colourings of strawberry red, prune blue, orange or cream are adaptations of the colours which had once flamed forth under Veronese's brush. Probably by degrees they gave place to heavier and less original ones. But portraits dated in the 1730's time after time prove that that genuine feeling of the value and expression of colour, which made him enter the arena of art, never entirely left him.

The most striking characteristic of Kneller's art, on the other hand, is its torrential force, a desire to pour into the world he immortalized, something of the manliness, the majesty, which was one side of the Baroque. There is scarcely a portrait from his hand in which one cannot trace his will to create bulky, energetic people, men and women capable of asserting their own rank and style. His portraits of the Admirals at Greenwich Hospital are the most perfect expression of this endeavour. On the other hand, the weak side of his painting is specially noticeable in his school work. Here the whole of the artistic value is gone to be entirely replaced by a dashing half caricature-like artist's routine.

His women are inclined to have a cold and masculine expression and in addition appear generally to be more conventionally portrayed than his men.

The difference between Kneller's and Dahl's way of seeing and portraying is clearly shown if we compare Kneller's portrait of Sir Christopher Wren, painted in 1714 and Dahl's Addison painted five year's later, both in the National Portrait Gallery. To be quite fair to Dahl, it must be added that the above-mentioned portrait is one of his most feeble efforts whilst the portrait of Wren is amongst the very best of Sir Godfrey's.

Thanks to Kneller's greater gift of moulding a face and of endowing it with an expression of superiority, his character interpretation of the somewhat supercilious-looking but intelligent Wren appeals to us far more than Dahl's indolent, expressionless Addison. Dahl too has — as will be seen from the following — created portraits full of life and movement, but just as often they leave us with the impression that he has not been able to give that unity to the features which alone gives expression to a face.

Dahl devotes more interest to the anatomical details. The hair curls in beautiful ringlets. Addison's eyes, like the eyes in most of Dahl's other portraits, are more orb-like than Kneller's. The whole form of his face is more softly moulded, more puffy than in the muscular Wren. The same holds good with regard to their hands. Dahl's men always have big "spongy paws," in which the broad red knuckles and the blue veins stand out conspicuously against the silvery-grey and light red background. The narrow thin hands of Kneller's men and women at once reveal their origin.

The colours in Addison's portrait are unusually pale even for this particular period of Dahl's development. He has here departed from his method of allowing the canvas grains to show through the thin paint and

instead has employed, especially on the forehead, a thick cream-coloured impasto. The shadows under the mouth and face are marked by almost entirely black tones. The colour in Wren's face is lighter, healthier and more natural, delicate blue shadows indicate the growth of beard, and in the eyelids Kneller has, by twisting his brush, caused the paint to show the wrinkles of the ageing architect, in truth a unique method.

Another excellent example of the difference between Kneller and Dahl can be obtained by comparing Kneller's portrait of Sir Stafford Fairbairn and Dahl's Sir Cloudesley Shovell both at Greenwich Hospital (reproduced by Mr. Collins Baker). Kneller with all his sure and intuitive drawing and moulding, his exquisite colouring, scarcely surpasses Dahl who gives us here a brilliant example of his talent for causing some of the individuality and friendliness to peep forth under the luxurious Baroque wig, a thing which the Lubeck Master in his fondness for splendour never does with his dashing, powerful men.

There is a difference of temperament between these two artists. Kneller's ideal is power, Dahl's are grace and humanity.

Grace certainly does not apply very well to the stout old sea-dog, Sir Cloudesley Shovell. But grace is the quality which ennobles most of Dahl's portraits of women, at least in his earlier works.

The portrait of Rachel Russell, Duchess of Devonshire, probably painted about 1696 or shortly after, is typical of Dahl's best work during this period (Pl. I).

Even here he has succeeded in bringing out an expression of tenderness which stands in great contrast to the solidly formed face of Mrs. Myddelton one among Kneller's "Beauties" of Hampton Court. The sharply cut oval of the eyes and the decided and firm mouth of Mrs. Myddelton (Pl. II) are a great contrast to the heavy eyelids and the half-open lips of Rachel Russell.

Kneller's Hampton Court Beauties are all wearisomely alike. The long bodies with their small round heads and their chalk-white bosoms, strongly contrast with the blue-black shadows on their necks, properties which constantly recur in Kneller's female portraits. Kneller's treatment of the drapery differs very considerably from that of Dahl. Kneller allows the drapery to fall according to the nature of the material. Straight folds radiate from the hand of Mrs. Myddelton. The drapery around Dahl's women lies in folds in a thousand different ways, a peculiarity which, of course, belongs to

Dahl's technique and colouring. He loves to allow his ground paint to be visible through the drapery and afterwards let the masterly broad sweeps of his brush spread the hundred-fold tinted principal colour over the folds of the drapery.

Dahl's shadows are more pronounced than Kneller's. In the low-cut neck he places an enormous piece of lace to which here and there a heavy whitish-yellow impasto has been laid on with a masterly brush. And it almost without exception contrasts with flesh-pink half-tones.

The portrait of Mrs. Bristow, probably painted about 1715 (Pl. XLIII) shows that, chiefly owing to his anatomical exactness, Dahl's portraits of elderly women reveal a close kinship with his portraits of men.

The above will probably throw sufficient light on the difference between Kneller and Dahl; and this difference will be further confirmed by our pictures which show:

1. That Dahl's technique in his early days differs from that of Kneller by the ground-paint being allowed to remain visible here and there. Afterwards Dahl often abandoned this Venetian technique and adopted a method similar to that employed by Lely in his portrait of Prince Rupert in the National Portrait Gallery.

2. That Kneller's way of moulding is more sure and more intelligent than that of Dahl; still it is harder, and he lays less stress on the anatomy besides which his treatment of drapery is a more classical one.

3. That Dahl as a colourist, during the first years of his activity, vastly surpasses Kneller through his rich choice of colours, but that as time goes on Kneller's appreciation of the value of colour increases whilst Dahl's diminishes.

It seems curious that the works of John Riley, the 17th century English painter who most of all tried to attain psychological depth, and the works of Michael Dahl, which only occasionally show traces of character and individuality, should so often be confused. All the more so as Dahl's strength and Riley's weakness were in the same field, that of colour. They worked in London at the same time for only 3 years, 1688—91. The explanation is, however, that Riley and Dahl both possessed a stronger feeling for anatomical details and softer moulding than did Kneller. To Dahl have erroneously been ascribed all the portraits which lack Sir Godfrey's dashing energy of draughtmanship.

It is not easy to make a detailed comparison between the works of Dahl at this time (1688—91) and those of Riley of the same period as we know of so very few pictures by the former artist during his first years in England. A youthfully extravagant colouring with pink, green and golden impasto, an exaggerated style of drapery, an entirely unique and a highly individual technique which we have just described are characteristic of young Dahl. Riley has nothing of all this; his colour is often heavy, dull and plebeian. But he possesses a far more certain and solid method of moulding and an entirely different temperament.

There would have been less danger of confusing the works of these two men if Riley had not — as was also Dahl later on — been uncritical enough in his weaker moments to follow closely in Kneller's footsteps. The best way to distinguish between such Kneller-like work is to go by the dates. No portraits belonging to this special group which, on solid reasons, can be dated before 1691, can well be attributed to Dahl. No works of his hand in such a style are known to me from this period.

The portrait of Lord Dartmouth in the Nationalmuseum, Stockholm, is a typical example of this kind of work. As the nobleman in question died in 1690 it seems more correct a priori to attribute the portrait to Riley, to whose works it bears many points of resemblance.

The National Portrait Gallery has exactly the same portrait in full length, previously ascribed to Dahl, but after closer investigations now attributed to Riley. The tone of the colouring and expression in the face as well as the drawing do not in the least correspond to Dahl's art, but instead show marked similarity to such works of Riley as, e.g., Elizabeth Child at Woburn Abbey or the Chiffinch portrait in the National Portrait Gallery. If Dahl were the painter, the supporters of that theory must produce proof thereof. Without some very good reasons a work of this kind cannot be accepted as a "Dahl."

In Lord Salisbury's collection at Hatfield House there is a portrait which it has been customary to attribute to Michael Dahl. There is nothing in the drawing which suggests Riley and a thick impasto of cold light blue is far too pale for Dahl. This portrait is typical in the extreme of a group, closely allied to the one just described, and belongs to what Englishmen would call "the Riley-Closterman firm." Riley's school was of great influence to the whole of the English art of portrait painting of the 18th century. In order to understand the character of these works it is perhaps best to

study the man who was most closely allied to Riley, namely Johann Baptist Closterman.

A comparison between the art of Closterman and that of Dahl ends in favour of the latter. The drawing, and above all the colouring, are what distinguish them. The art of the prosaic German with his expressionless moulding and his cold leather-like colours can never be placed on the same level with Dahl's better portraits. However, there exist, unfortunately, productions which, on very good authority, can be attributed to the Swedish portrait painter or his school, and which can only with the greatest difficulty be distinguished from those by Closterman. And the difficulty becomes all the greater as Dahl seldom allows in these portraits that individuality to appear which ennobles the rest of his productions and distinguishes them from those of his contemporaries. The boundary between a bad "Dahl" and a good "Closterman" is anything but distinct. In the National Portrait Gallery, for instance, there is a portrait of John Freind which owing to its conception of human character and its cold leather-like brownish-yellow scheme of colour would much more likely belong to Closterman than to Dahl. However, no less than three replicas of the portrait are unanimously attributed to Dahl; and as also the age and dress of the person portrayed denote a later date than that of Closterman, the ascription of the portrait to the former must be accepted all the more as an engraving points in the same direction. As a rule, however, Closterman's work differs from those of others by the unusually narrow but heavy strokes of the brush which are in sharp contrast to Michael Dahl's broad, masterly brushwork. Closterman paints the complexion of his men a florid pink and to his women he gives a chalky-white palor. The thin, shining, almost leather-like colours of the draperies are equally characteristic of him.

Another of Riley's pupils was Thomas Murray, who after long years of activity (from the end of the 1680's to 1732) left behind him a collection of works worth a far better fate than the indifference which scientific research has shown them. Walpole gives him only one or two lines and, apart from Mr. Lionel Cust's essay on him in the Dictionary of National Biography we have no account of him.

There is more than one point in which his art approximates to that of Dahl. No one has followed the Swedish artist's conception of the anatomy of the face as closely as Murray. He also follows in Dahl's footsteps in the composition of his portraits. For instance his Thomas Gile, preserved as an

engraving, is produced in exactly the same way as Dahl's Charles Morley.

At the Royal Society there is a portrait of Edmund Halley, the celebrated astronomer, which, according to the catalogue, is a copy of a Kneller by Dahl. According to the same catalogue the portrait was painted when Halley was 80 years of age, i.e. ten years after the death of Kneller. Mr. Lionel Cust ascribes this portrait to Murray, which is probably correct as far as my own opinion goes. In the painting of the collar and lace cuffs it corresponds to Murray's portrait of Sir John Pratt in the National Portrait Gallery. In the anatomical treatment of the face this magnificent portrait closely resembles a "Dahl." But as a rule — I am thinking for example of Murray's portrait of himself (engraving) — he seems to have a firmer and, above all, a more elegant way of moulding than Dahl. Besides, Dahl's refinement of colour scheme and his technique never characterizes Murray's work. The paint on the latter's portraits is generally even and thick, and the threads of the canvas are well-covered. Like Dahl he gives his sitters large, loosely-modelled hands, but lacks the red and silver-grey tones which are so characteristic of Dahl.

The Art of Michael Dahl.

Scientific research, as we have already mentioned, has long been puzzled concerning the whereabouts of those portraits of Queen Kristina spoken of by Dahl in his letter from Rome. Through the courtesy of Baron Carl Bildt, sometime Swedish Minister in Rome and a famous investigator into the life of Queen Kristina, I have been enabled to have a look at a portrait of her in the collection of Lord Ancaster at Grimsthorpe, which, according to tradition, is a work by Dahl. (Cat. of Pictures seen 85, Pl. v).

Judging from the soft modelling of the skin, the detailed treatment of the hair, the dashing touch, and the colouring and expression of the face — all reminding us of his Schomberg portrait at Nuneham — we have here one of those pictures of Queen Kristina painted by Dahl at Rome in 1687. On comparing this one with the Strömsholm portrait, in which the Queen, accompanied by the lion of Sweden and flanked by a gigantic column the lines of which charmingly contrast with her floating draperies, strides through a wooded landscape we see at once that they cannot be by the same hand. First of all the Strömsholm portrait looks some twenty years younger; but also reasons of technique and style — above all the firm modelling and the colour-shades — seem to prove that we stand in front of a work by another master. We have already mentioned that the portrait was engraved by Pietro d'Aquila as early as 1675. Mårten Törnhielm, a Swedish traveller who took an inventory of Queen Kristina's art treasures soon after Dahl had left, could not get hold of the name of the master who painted the Strömsholm portrait; undoubtedly he would have succeeded in this had it been of as late a date as 1687. Compared with these arguments Looström's reason for attributing to Dahl the Strömsholm portrait — viz. that like the one of Charles XII it is a fancy portrait — is of slight value, and still more so if we remember that this was the very period of conventional painters of fashion.

Dahl had hotly longed for but only lately gained an opportunity of painting the Queen's portrait; he apparently found it no sinecure. Enormously proud and wishing to be depicted as favourably as possible the old Queen, stout and untidy as she was, was nearly unable to keep quiet during the sittings. Bernini who adored her and many times wanted to immortalize her in marble always had to give it up owing to her vivacity. With the help of a caricature published by C. Chledowski in his book about peoples of Baroque in Rome, we can form a conception of what she was like during her last years. Old age and bitter disappointment had lined her puffy face with deep wrinkles, a face characterized by the enormous aquiline nose and the vivid eyes enclosed in huge goggles. Small and stoutish with a giant cudgel and a pair of horrible shoes she is seen striding across the field of this splendid caricature.

Dahl now had the difficult task of creating out of this little irascible podgy lady an ideal picture satisfying at once her pride and the conventional rules of her time. He solved his task in a way which certainly satisfied both.

The portrait, according to the craving for "decoro," is characterized by stately and representative pomp. The Queen is seen in full dress with her Swedish regal robes spangled with the three crowns and pinned on the shoulder with a portrait medal of Alexander the Great. Behind the velvet tabouret on which are laid out the Swedish regalia stands a terrestrial globe invested with a silk ribbon. The Queen rests her left arm gracefully on its vault, while her right hand points with elegant significance to the proud motto: "Ne mi bisogna, ne mi basta." Her mighty form in mien and gesture betrays royal majesty and seems to blend quite naturally with the heavy orange-coloured draperies and the giant terrestrial globe. In the background, according to the habit of the time, is seen a vast landscape with glimpses of the Vatican and Bernini's glorious colonnades above which towers the mighty cupola of St. Peter.

One could scarcely invent anything more ingenious than this: Kristina Alexandra, the daughter of Gustavus Adolphus and the most famous convert of the 17th century, is seen here surrounded by the symbols of her Swedish kingdom and of Popedom and pointing to a motto highly characteristic of herself and her age.

The composition is well calculated and rhythmic; the Queen is seen obliquely from the front and her head and body are turned in different directions. Through this and through the movements of the hands and arms the portrait,

in spite of its heaviness and pomposity, has got a certain vivacity and grace. Its expressiveness is still more enhanced by the opposite directions of the Queen's looks and of her right hand, both bestowing upon the picture that character of momentaneousness so highly loved by the Baroque.

This portrait in its human conception belongs wholly to the 17th century. In its style it is a genuine offspring of the Italian late Baroque all the characteristics of which are found here. Notice e. g. the exquisite colour-shades with their quick changes which splendidly represent the varying nuances, the dashing handling of the brush which comes near to the free, broad touch of the Venetians, the masterly treatment of light and shadow which contributes effectively to the modelling of the face and neck and emphasizes the hook of the aquiline nose.

From this description it will be obvious that the picture does not tally with modern demands for characterization nor was ever intended so to do; nor does it show any traces of naturalism. According to the taste of the age Dahl has covered the Queen with coquettish-looking jewels. Below the richly bejewelled rim of the low neck there are two festoons of heavy pearls of the purest water. The artist, far from rendering the flaccid soft skin as it really was, has effaced wrinkles and pouches, has concealed the deep incision at the root of the nose, and has painted the face with a fresh, somewhat vermilion colour which goes admirably with the orange shades of the background draperies. In these different ways he has rejuvenated by at least some decades the more than sexagenarian Queen.

The earliest known picture painted by Dahl after his return from Rome is the one representing Frederick, Duke of Schomberg (Cat. of Pictures seen 129, Pl. VI). As the Duke was killed at the Boyne in July 1690, and as Dahl returned to England in March the year before, the portrait — engraved according to information by Gribelin already in 1689 — must belong to his very earliest period if indeed it was really painted *e vivo*.

The masterly engraving of it made by William Faithorne Junr. and reproduced in the work of Mr. Collins Baker has long been known. Its most outstanding characteristics, viz. intelligent interpretation of personality and the most subtle anatomical modelling, has very few parallels in the following productions of Dahl. Quite correctly Mr. Collins Baker emphasizes the difficulty of identifying Dahl's early works with the help of this single engraving. The original of Faithorne's engraving has frustrated every inquiry. How-

ever, in the exquisite collection at Nuneham Park there is a portrait — formerly attributed to Kneller — which must undoubtedly be closely related to the engraving in spite of apparent differences in composition and dressing of the hair. Whether the engraving was made at random from the Nuneham portrait or from a replica of it is a question that may best be left alone.

The picture proves that Dahl very soon obtained entrance into influential circles, and is one of the typical portraits of military propaganda which, spread through numerous engravings, materially contributed to the popularity of the generals. The old marshal, infuriated with the persecution of the Huguenots set on foot by Louis XIV, had sided with the Prince of Orange and was at this very moment a person of great interest. In him everybody saw the leader of the war of liberation; he was to lead the campaign against the Jacobites in Ireland. Numerous engravings and paintings by Kneller, Wissing etc. have immortalized him but none of them makes such a personal impression as that by Dahl.

The Duke was a fair, red-faced man; Dahl in a natural elegant manner stresses the impression of an intelligent — one might even say learned — veteran of war. His enormous corpulence has been reduced by the artfully chosen attitude which in a way reminds us of that of Queen Kristina in the Grimsthorpe portrait. The expressive contrast between the vigorous turn of the head and the direction of the look confers upon the strongly accentuated play of features something of that vivacity beloved by the Baroque and rightly admired in the works of Le Brun, Rigaud and Largillière. This amiable interpretation of character has endowed the picture with a certain intimacy as compared with contemporary French portraiture with its emphasized but, unfortunately, rather impersonal heroism. The right arm, extended in order to increase the volume of the picture is cut across by the frame which still more increases the Baroque character of the picture.

The modelling of the face with its arched brows above the blue, observant eyes, and with that vermilion shade into which Dahl has turned the weather-beaten hue of the veteran, is decidedly un-English. The colouring, especially that of the face, as well as the rendering of the stuff somewhat reminds us of Pietro Liberi. Doktor Hultmark, in his weighty article on Dahl in the Thieme-Becker, Dictionary of Artists of correctly points to certain relations between this portrait and those by Ehrenstrahl; both are rooted in the late Italian Baroque.

The attribution to Kneller is proved impossible by even a superficial comparison with his works belonging to the same period. In Royal Society is to be seen e. g. Kneller's portrait of John Evelyn (reproduced by Mr. Collins Baker) of about the same date. A glance at this picture — in its way a masterpiece — is sufficient to demonstrate the great difference between Kneller and Dahl. The Schomberg portrait does not show a single trace of Kneller's gift of representation which had already now developed its own characteristics as set out above. The same conception of anatomical details which, during Dahl's later years, separates his art from that of Kneller is greatly noticeable here. The treatment of lights and shadow in the face is extremely picturesque. The dark-blue shadows of the cravat are mixed with yellowish tints.

The Hesselby portrait of an unknown man — said to be a member of the Banér family (Cat. of Pictures seen 172, Pl. III) — on the strength of the detailed treatment of the hair, the exquisitely tasteful colouring, and the soft modelling of certain details such as the shades of the face and the tints of the lower lip seems to be intimately connected with Dahl's earlier work. One has tried to ascribe it to David Richter Sen.; but far too little is known of his art of this early period (about 1675—1690) to furnish us with real proof. That Banér portraits ascribed to Dahl (possibly identical with this one) are found in the catalogues of sales in Stockholm for the years 1845 and 1848 seems to prove something but is, of course, not decisive.

However, the picture shows certain very obvious resemblances to the Medinge portrait of Richard Morley (Cat. of Pictures seen 103, Pl. IV). This was imported some years ago from England where by connoisseurs it was unanimously attributed to Dahl. For reasons based on the history of dress, and especially on such as pertain to the technique of colouring, we should feel inclined to ascribe it to the period immediately after Dahls' return from Italy, for, it is obviously nearly related to the Schomberg portrait. The soft modelling, the picturesque treatment of the hair, the frame cutting across one of the arms, the colours of the tie, and the tints of the lower lip are common to both. Besides, Morley's wig seems to establish a date of about 1690.

The Hesselby portrait which, judging from the wig and cravat may be a little earlier and presents less picturesque shadows in the face has acquired depth through the painted oval. The attitude is calmer and more natural, the touch not as bold as in the Morley portrait. Altogether it seems probably

that it belongs to the period before the Italian tour — if really it is a portrait by Dahl.

A series of portraits, which through their human conception, their colour and form would alone be sufficient to establish for Dahl the rank of a first-rate English artist, is the Verney group. They have now been moved from Compton Verney and are probably to be found in the collection of Lord Willoughby de Broke in London. The fresh atmospheric shades and the graciously soft and expressive modelling endow them with a refined poetical charm. Only a few portraits of that period are possessed of these qualities. At first it seemed exceedingly difficult to ascribe them to any distinct portrait painter. The exquisite choice of colours, no doubt, made the old family tradition connecting them with the name of Michael Dahl quite credible. But only through the documentary evidence afforded by Williams' engraving of the Greville Verney portrait could they with absolute certainty be ascribed to him.

The four portraits are far too homogeneous in technique as well as in colouring to allow us the assumption of any long interval of time separating them. For reasons drawn from the history of dress the portraits of John as well as of Christiana Verney could easily be earlier than 1689. Her low coiffure as well as his cravat and wig, and, above all, his many-flapped shoulder-belt, are of the types which were far more common at the beginning than at the end of the 1680's. However, they undoubtedly betray their author's acquaintance with the colour technique of the Venetians, and, accordingly, must have come into existence after Dahl's Italian tour. Composition and attitude are made to correspond in the pictures of John and Christiana Verney with that subtle design so often met with in the corresponding portraits of that age. Technique and colouring are generally the same. Thus it seems probable that they were painted at the same time; and in regard to the somewhat out-of-date costume it seems only reasonable to ascribe to them a date as nearly following Dahl's return from Italy as possible.

In both pictures the sitters are placed against a dark wall, one corner of which is perforated by a lengthy window through which is seen a pale, green landscape standing out against a gloomy sky. This scheme of composition is often met with during the 1680's in the works of contemporary English portrait painters such as Riley, Closterman, Kerseboom etc. In a very

effective way it makes the rich colours of the warm, soft skin and of the glossy silk stuffs stand out against the dark background.

The attitude of John Verney (reproduced by Mr. Collins Baker) with one arm resting on a pedestal and the other hand leaning on the hip recurs in Dahl's practically contemporary portrait of Thomas Cookes and is rather favoured by the Baroque painters. Van Dyck e. g. used it in his portrait of Eberhard Jabach, and we often meet with it in the art of Lely. To judge from the engravings of English portraits preserved in the British Museum it was especially popular during the 1680's.

A more inspired, poetical conception of the portrayed person, as well as of the expressive powers of colour and form, runs through his Christiana Verney (reproduced by Mr. Collins Baker). The portrait exhales a real and genuine enthusiasm born of her gracious manners. How full of nature, how captivating, is the expression of her face as she looks upon John Verney while painting his portrait. An airy, girlish charm, seldom met with in the stiff, conventional portrait painting of that age, ennobles this picture.

Dahl's portrait of the Verney boys gives us much which we miss in contemporary pictures of children. This he achieves by his exquisite treatment of form and colour without violating the canonized invention schemes of his age. Not even the most rigorous academician could find fault with an invention so cunningly conceived as his Greville Verney (Cat. of Pictures seen 155, Pl. VII) with his engraving and his terrestrial globe, all of it, no doubt, in character with personal circumstances. And yet, in spite of all this design, the picture has got that character of spontaneity lacking to that period. And from another point of view even Dahl's interpretation is remarkable, viz. through his soft, we might even say, downy treatment of the hair and stuff. Such a treatment at that very time was highly esteemed in Italy, and Suttermans e. g. made use of it with considerable success in his portrait of the Prince of Denmark. Through its atmospheric and tasteful colouring are always passing manifold different shades: in the coat a blue-lilac plum-colour upon which are laid heavy white impastos, in the robe shades of dull gold. Really, a beautiful framing of the innocent boyish face with its snub nose and its large heavy dark eyes.

Here is a noble concentration of everything demanded in a Baroque portrait. A subtle invention, decorum, and grace in every detail, life and expression in gesture and colour — all naturally blended into harmonious unity.

A note on Williams' engraving of Greville Verney's portrait states that it was painted as late as 1701. This date is somewhat astonishing as Dahl at that time is known to have generally made use of another technique. The note on the engraving is thus the more interesting, as it proves that Dahl at one time was accustomed to use both "manières" and apparently to vary them according to his conception of the decoro which laid down that technique should vary in accordance with the qualities of the sitters. Similar reasons may have led Lely to use a different technique in contemporary portraits of ladies and gentlemen, a fact proved by the ingenious researches of Mr. Collins Baker.

The picture of "George" Verney (Cat. of Pictures seen 154, Pl. VIII) with his hound and his fowling-piece is no less conventional. The hunting portrait through Velazquez won a certain popularity all over Europe and especially in England. Then as now the English aristocracy loved hunting. Grown-up people scarcely found it quite dignified to be portrayed in sportsman's attire. But in portraits of children it became highly popular and was repeated with a certain bloodless conventionalism during the later 17th century. Sir Peter Lely e. g. used it in his picture of Henry Sidney, Earl Romney, and William Wissing in the one of Lord Burleigh.

The same graceful treatment of the somewhat extended limbs, the same broad touch and exquisite colouring which we admire in the portrait of the brother is characteristic also of this one. It is, however, rather a pity that the background has been too much advanced — one really feels afraid that the young hunter may dip the butt of his gun in the brook. And why should not Dahl, apparently a very indifferent painter of animals, have left the dog for another artist to do?

But in spite of these shortcomings Dahl here appears as the inspired master of colour. Portraits like these have few equals amongst his other works. With the exception of the drawing in the British Museum spoken of above there exists of the works attributed to Dahl only one more, viz. the portrait of an unknown boy at Boughton House. An old tradition wrongly connects it with the name of Kneller. Later on it was ascribed to Michael Dahl, and everyone who has had the opportunity of admiring his Verney portraits must think this to be right. The same atmospheric colour shades, the same downy drawing, is found in all of them. The Boughton boy, however, has a less romantic charm than the Verney brothers — he seems to belong far more to the world of realities.

Mr. Collins Baker dates a group of portraits before 1691 because William Faithorne engraved them and points to certain qualities which are obviously characteristic of them all. These are the extremely energetic style of draperies, a sort of zig-zag composition with the head, rump and legs in sharp angles, and a systematized proportioning of the limbs. As far as we can judge from the engravings they were painted in Dahl's Venetian manner.

But this date cannot be maintained, and for this reason that the engraver was not William Faithorne Sen. who died in 1691 but William Faithorne Junr. who was still active in the early 18th century. Amongst others he made an engraving of Anne as Queen.

The engravings of "Lady Katherine Hyde" and of Margaret Nicholls are puzzling indeed because of the wholly unrevealed identity of the portrayed persons. A certain Margaret Nicholls may well have lived and died during this period without posterity finding any trace of her. But a Lady Katherine Hyde could not have remained unknown to the careful compilers of the genealogies of the British aristocracy. The sole person belonging to this period and known to research was born in 1705 and can by no means have been identical with the lady of the 1690's depicted in the engraving.

Several other engravings from Dahl's portraits of ladies are similar to those already mentioned, amongst them those of Elizabeth Churchill, Countess of Bridgewater, and of Elizabeth Felton, Countess of Bristol, by Simon. The first of these, because of the lady's age and dress and above all because of her low head-dress, cannot well be dated before 1705. Mannerisms, like the exaggerated treatment of draperies and a broken colour technique, are certainly characteristic of early portraits by Dahl; in later years he combined them with others.

At Boughton House there is a half-length picture of a young and rather unattractive lady with an impersonal insipid face dressed, according to the then fashion, in an enormous light blue hood and gown. The drawing and the disposition of the folds of the drapery is grossly stereotyped, and the colour is so insipid and washy that there can scarcely be any reason for ascribing it to the Dahl of the Verney portraits and of the Petworth Beauties. But then there is an inscription — probably of a somewhat later date — which runs thus: "Miss. Mary Brudenell by Doll 1695." The statement seems too definite to allow of any doubt. Besides, Dahl had already been in

touch with the Brudenell family when, a few years earlier, he painted the Countess of Newburgh.

This portrait also gives a key to the one of the Duchess of Ormonde included in the collection of the Duke of Beaufort at Badminton. In the treatment of the folds — a number of folds radiating from a brooch at the bosom — and in the summary treatment of the colours, it strongly reminds us of the Boughton portrait.

Badminton apparently belonged to those places where the art of Michael Dahl first became known and appreciated. Henry Somerset, second Duke of Beaufort, time after time honoured him with his orders. Dahl is represented in the collection not only by the above-mentioned portrait of the Duchess of Ormonde, sister of the Duke of Somerset, dated about 1695, but also by an interesting portrait of James Butler, second Duke of Ormonde. The face shows the dark, brownish colour often used by Dahl. A three-quarter length portrait of the Duke of Beaufort, characterized by a special dashing touch, probably also belongs to this period.

Westminster School at this time seems to have ordered from Dahl two portraits, those of Dr. Richard Busby and of Thomas Knipe. The former, which I have never seen, must have been painted before 1695, while the second, known to me only by an engraving, is dated 1696 and is of the same stamp as his later portraits. The modelling is sentimental and soft. As an individual interpretation it is rather indifferent. Knipe is the same fat, friendly, somewhat insipid type met with now and then in Dahl's works.

Vertue tells us the circumstances of Dahl's entering the service of the Duke of Somerset:

"After the death of Mr. Roily the painter Closterman who lived with him and painted in conjunction had many of his pictures to finish and others to begin but particularly some for the Duke of Somerset, who being taken with Closterman manner of painting and judgement employd him much and painted for him a large family piece of the Duke and Duchess and all his children on a time at a sale of Mr. Davis the Duke took Closterman with him to have his judgement on the pictures. There was one the Duke bought by his advice and . . . 200 quinces for itl 'twas of lot and his two daughters by Guercino. This purchase was made about the time when guinees was reiseing to 26 shillings a piece. The picture was not immediately sent home to the Duke but when it was the Duke sent down the 200 guinees, which was refused by order of the person who sent the picture unless the Duke would pay the additional differences, which he would not allow, — all edging they should have brought the picture home immediately when it was bought. Closterman upon this (perhaps to show his judgement) offers to buy the picture for himself and pay the difference besides the 200 guinees, which being agued to Closterman had the picture and kept it to his death. But this so disoblighd the Duke that from his friend

he became his greatest enemy and from him went to Mr Dahl, set him to work had his own picture drawn, gave it to several persons of distinction and engaged them to sit to Mr. Dahl for their pictures, which he then had painted all at full length, being several ladies, and is now the ornament of one of his fine rooms at Petworth — this gave an advantageous to Mr Dahl employment and good fortune and a contrary to Mr Closterman.

M^r. Murray pict^r."

This rupture must have taken place simultaneously with a fall in the value of the sovereign. According to Ruding Coinage of Great Britain the sovereign which in 1695 equalled 30 s. on February 28th 1696 had depreciated into 26 s. and on April 16th into 22 s. later on to depreciate still more. Dahl's Petworth Beauties consequently may be dated this year or shortly after. There is additional reason for trusting Vertue as he quotes Murray who was well known because of his greed and great interest in money matters. After this event Closterman went to Spain; in 1700 he was in Rome where he sojourned on two occasions.

During the last decades of the 17th century the Duke erected Petworth House. One of its many state rooms were to be embellished by a series of portraits of ladies — not an original idea after all.

We already know that series of medals of fashionable Italian beauties were stamped during the late Renaissance. Very soon such a series of paintings became very fashionable — at first in the Escorial of Philip II and in Antonio Moro's paintings for the Duke of Alba and then all over Europe. There scarcely existed a small German court of the 17th century where the galleries were not adorned by such suites. This habit became very popular in the time of Van Dyck; as is well known he painted a similar series for the Court as well as for private noblemen. Charles II only kept pace with his time, and the well-known portraits of his court beauties executed by Lely still are a sort of apotheosis of some ten of his best known mistresses. Kneller also painted a similar series of court beauties from the 1680's. It is quite obvious that such series of portraits would correspond to the strongest cravings for conventional elegance and representative stateliness. Consequently it is quite natural that the decorative element should be so strongly emphasized as to leave small room for a deepened interpretation of character. We certainly notice that Dahl tries to efface personal deviations from the ideal type of beauty and to depict ladies of high-bred grace, seductive and languishing. In these large representative portraits Dahl found opportunity for expending all his powers of adapter and decorative painter. With their tasteful framing these magnificent portraits quite naturally suit the decoration of the room.

With her charm and broad dignity Jane Temple (Cat. of Pictures seen 118, Pl. XIII) seems intimately related with the heavy and rich Baroque architecture framing her. The dark gold colour of the dress and the atmospheric silver grey of the drapery blend harmoniously. The undergown is seen in its irregularly broken troubled surface where golden sparks from the dress are masterly interspersed.

When sitting for this portrait she probably was the wife of John Berkeley of Stratton; she had not yet entered the nuptial bed of the Duke of Portland, in his later years a very morose fellow.

The life of the picture wholly depends upon the interlude between light and shadows and upon the transitions of colour shades into each other. The movements of light dominate and the strongest effects, curiously enough, are concentrated on the bosom, not on the face and hands. There are scarcely any horizontal lines and the verticals of the columns are everywhere broken. By throwing a drapery over the left shoulder of the Duchess and by the treatment of light on the right arm Dahl has withdrawn the silhouette effect from the picture. Also here he tries to obtain through the diagonally placed figure, the momentary attitude, and the cutting of urn and column by the frame the effect of a snapshot. Things belonging to the fore and background strongly contrast in dimensions; this as well as the light of the sky contribute largely to that uniform and deepened feeling beloved by the Baroque.

A harmony of colours darker, heavier, more southern, marks the portrait of Mary Somerset, Duchess of Ormonde (Cat. of Pictures seen III b, Pl. XIV), whose somewhat opulent beauty has been well expressed in colours by Dahl. The heavy shadows on her buxom face, the black hair, the dark eye-brows endow her with an expression half Italian. The bronze colour of her dress with its dark blue lining stands out beautifully against the dark-green shades of the drapery. The heavy eye-lids and the well proportioned face are typical of Dahl. A comparison with the portrait of Queen Anne at Hewell Grange (Pl. xxx) brings out many resemblances. The composition and arrangement of this as well as of the other Petworth portraits strongly remind us of Van Dyck, Lely, and Kneller, and can be paralleled in contemporary European, above all Dutch art. The flower decoration which is here quite profuse is typically Dutch. It often recurs in representative portraits of ladies by e. g. Nicolas Maes but would be absolutely inconceivable in Italian art.

According to the manner of his age Dahl has painted the Duchess — an

elderly beauty with a certain fulness of the waist — half sitting in a graceful but uncomfortable posture of fashion, vivified by the subtly calculated variations in the movements of the legs, rump, and head. The lower edge of the background niche having, through careless drawing, been pushed into the very front of the picture one cannot conceive of any depth. The poor Duchess consequently looks as if she had been pushed right into the wall. Her right arm is extended towards the flowers in the background with a certain stiffness typical of Dahl. But there is a subtle grace in the way in which the bent fingers grasp the flower-stalk. We can easily find that Dahl has also in this picture by making the model turn slightly and by the shadows on the neck withdrawn the silhouette effect.

The same treatment of face, hair, and dress marks the picture of Rachel Russell, Duchess of Devonshire (Cat. of Pictures seen 55 b, Pl. 1). There is something girlish in the softly arranged figure.

The flowing skirt only half conceals the outlines of the leg, and the gown is moulded on the curve of the hip. These are features which, together with a golden pinkish colour in the dresses, so often recur in Dahl's works; the portrait of Carey Coke at Holkham Hall shows itself to be a closely related creation. This picture also is of interest as it enables us to compare Dahl's representation of women of different ages. The Duchess of Devonshire when she had her portrait painted was about twenty; but perfectly visible though very slight variations in the proportions and expression of the face make her look still more girlish in comparison with the other beauties who were some ten years older.

The fragile grace peculiar to Anne Capel, Countess of Carlisle (Cat. of Pictures seen 34, Pl. xv) has few parallels amongst Dahl's later works. Her whole figure seems to be allied with those airy butterfly-like nymphs dancing around the silvery springs in the Arcadian scenes of an Albani or a Zuccarelli. It gives expression to that "delicacy and lightness" which endowed with peerless charm so many great ladies of the Restoration. The light, frosty colouring, a vermillion against a light blue symbolizes her whole nature.

The girlish mien of this face goes gloriously with the light rhythm of the limbs. The details of the dress have been disposed of with supreme skill, and consequently evoke those exquisite effects of colour and rhythm which contrast so splendidly with the quiet lines and huge dark masses of the background.

As an interpretation of personality the picture of Barbara Talbot, Lady Longueville (Cat. of Pictures seen 89, Pl. xvi), makes but little appeal to the spectator. Her face certainly was very different from that of the fashionable beauty of the age; it is marked by an inexpressive dullness which does perhaps, although unintentionally, harmonize with the cramped movement of the right hand. The artificially high figure, painted in straight en face, in a really elegant way grazes with her left hand a post overflowed by a drapery.

Amongst the Petworth portraits the most valuable is that of Margaret Sawyer, Countess of Pembroke (Cat. of Pictures seen 114, Pl. xvii). Her air and carriage betrays something of that aristocratic Anglo-Saxon beauty masterly interpreted by Van Dyck and Gainsborough but very rarely met with in portraits from the time of the last Stuarts.

Her clear-cut face with its aristocratic profile of classical purity and her wellproportioned figure built on superb lines are painted en face and turned in different directions. Her left elbow leans on a column, the straight lines and cold surfaces of which contrast most effectively with the capricious folds of the draperies and the warm spongy shades of the carnation. Dahl in this picture betrays an appreciation of the qualities of stuff which gives an impression of living life and reminds us of the creations of the Venetians. The smart rhythm and elegance with which he has handled his brush betray an approach to their ideals. A frosty silvery tint, alive as well in the lavender-coloured dress as in the shades of the drapery changing from silvery grey into verdigris green, is the domineering colour.

Lady Juliana Howe (Cat. of Pictures seen 81, Pl. xviii) is painted half sitting in one of the fashionable poses of the century. The figure is placed obliquely in front of a piece of highly ornamented architecture. Between a small marble curb upheld by two plump little cupids and a post her well proportioned figure stands out against the dark surface of the back wall. Mien and pose alike are ennobled by that same conventional and quiet loftiness which characterizes the other Petworth portraits. But as far as we venture to judge Dahl has scarcely succeeded in eliciting that individual charm with which he endowed most of his beauties.

Nothing could better help us to form an opinion of Dahl's position amongst his contemporaries than a comparison between his "Petworth Beauties" and the Hampton Court ones of Kneller.

We have already clearly indicated the interrelations of the two artists. In this connection let us only add this: a colouring like that in Dahl's Duchesses of Devonshire and Ormonde and a creation of personal charm like his Countess of Pembroke find no counterpart among the Hampton Court Beauties of Kneller. The latter are stereotyped, and their colours are cold. There is only one exception to this — the Duchess of St. Albans. Hers is a girlish grace and charm seldom met with in the works of Sir Godfrey. His colours here are most closely related to those of Dahl; and were it not for the elegant modelling of her frail features of an almost classical beauty, which are clearly those of the esteemed Lubeck painter, one could almost believe that the plum and champagne colours of her dress had once blazed forth from the brush of Michael Dahl.

If again we compare Christiana Verney with the Petworth Beauties we are forced to admit that Dahl here is more influenced by English portrait painting.

In addition Dahl painted a good many portraits for the Duke of Somerset. Vertue tells us that everyone of the ladies in the Petworth gallery got a portrait of the Duke himself in exchange. It would be very interesting indeed to have seen Dahl's portraits of his greatest patron but repeated search for them has all been in vain.

The portrait of the two Seymour boys, the Duke's sons, is dull and without expression. Besides it is most difficult to prove the identity of the portrayed persons. Genealogy knows of no Lord Francis Seymour living in the 1690's; Mr. Collins Baker suggests that such a person may have died as a child but this is merely a guess. Were it correct that either is Lord Charles this picture would be older than the others for he was born in 1689 and can scarcely have been more than five years old.

Another portrait at Petworth is that of Catherine Leveson (Cat. of Pictures seen 164, Pl. XII) which probably was brought here at a far later date when the place passed over to the Wyndham family.

The structure of the face reminds us too strongly of Dahl's other portraits of ladies — e. g. of the Duchess of Devonshire — to allow of any doubt. As she wears a widow's veil the portrait must have been painted between 1695, the year of Sir Edward Wyndham's death, and 1704 when the lady herself died. An exquisite oval frame encircles the softly bent head, the heavy, dark eyes look at the spectator with a mild and calm resig-

nation. There is a striking contrast between the rosy, fresh face, the black cloth of the mourning dress, and the white linen of the hood.

From the year 1697 dates a portrait by Dahl which did certainly attract the attention of his contemporaries; it represents a lady round whom had centred for months the interest of all England. Sir John Fenwick, one of the most violent partisans of the Stuarts, had been arrested for high treason. There had been, during the 1690's increased tension between the party of William III and the Jacobites; and when a plot to assassinate the King was discovered the persecution of the Jacobites was intensified. Sir John Fenwick, rightly or wrongly considered their leader, was caught while trying to escape from England, was sent to prison and executed after a sensational trial in Parliament.

It is quite true that public opinion was generally against him but there was a reaction at the time of his execution. His wife, moreover, received a large measure of sympathy. During the whole of his trial she stood by her husband's side; twice she intervened for him in Parliament. His adversaries for her sake honoured him by letting him die like a lord.

After every political execution in England it was the custom for the widow and children of the deceased to be painted in deepest mourning. Riley's portrait of Lady Rachel Russell belongs to the most thrilling works of art produced in England of the 17th century. The portrait of Lady Fenwick could easily have been on the same lines. But when the exterior possibilities are there the interior ones often fail; unfortunately, this was the case here. The original painting remains unknown but has been preserved for us by a splendid mezzotint which proves our loss to be mediocre. With an expressionless, conventional gesture she points to a miniature portrait of the deceased.

In Lord Leicester's gallery at Holkham Hall are two portraits which, to judge from the costume, belong to the early 1690's. They represent Edward and Carey Coke, parents of the first Earl of Leicester (Cat. of Pictures seen 42 and 43, 42 reproduced by Mr. Collins Baker). An old tradition attaches to them the name of Sir Godfrey Kneller. But Mr. Collins Baker suggests — and we are happy to be at one with him there — that only Michael Dahl could have painted these two portraits.

A glance at Mrs. Carey Coke is sufficient. The whole modelling and colouring — a curious mixture of ashen grey and warm, reddish pink — remind too strongly of the Petworth portraits to suggest a picture by Kneller.

The portrait of her husband, very similar in colour as well as in framing, no doubt, was painted as a counterpart. Mrs. Coke is seen standing in a wooded landscape where, in the manner of the Venetians, the tree-trunks cross each other in the background. The outlines of the body and bosom give to the picture a stamp of sensuality, while the husband in his youthful stoutness gives us the impression above all of an indolent epicure. The curious colour shades, which we admit never to be found except in works by Dahl and Kerseboom, and the broken technique make both look far more un-English than Dahl's paintings in general. That is why we should prefer to date them in the early 1690's before he became so strongly influenced by English art. The appearance of the costume also points in the same direction. However, they were married only in 1698, and if the portraits were not painted during the time of their engagement we must accept this date as the correct one. It is difficult to prove, consecutively, the increasing anglicization of Dahl during the period we are now dealing with. The means of fixing dates definitely are really too scanty.

The portraits of Dahl's friend Christoffer Leijoncrona and his family are all technically excellent works of art well representing his activities about the year 1700. We have already pointed to their friendship of long standing, and it thus is quite unnecessary to emphasize the fact that Leijoncrona would scarcely, in order to get the portraits painted, have turned to Dahl's most dangerous competitor Kneller. Otherwise, in looking at his portrait (Cat. of Pictures seen 87, Pl. ix), one might possibly think of Kneller, taking into consideration the decided mien and the elegant pose. However, the modelling of the face, especially the chin, and of the hands is typical of Dahl. As such a cravat was scarcely used before 1700 nor such sleeves after 1705, we have tentatively dated the portrait between those two years; exterior signs also seem to point to a man of about forty which would fit in well. The composition — a huge figure in the foreground in a very popular fashionable attitude — is typical of contemporary French and English portraits and has perhaps become best known to posterity through the works of Rigaud and Largillière. The accessories have been simplified by leaving out the middle part with its draperies and columns, and the effect of distance has been achieved by the contrasting proportions of the objects belonging to the fore and background. Owing to this the landscape looks like a conven-

tional side-scene, and one does not feel like standing in front of a portrait inspired by the lyric of nature of the romanticists.

Such an impression, however, is conveyed by the portrait of Mme Leijoncrona (Cat. of Pictures seen 88, Pl. x) where one can imagine hearing the sound of the lute blending with the murmur of the winds and the purl of the stream. She is conceived in a more intimate way than most of the ladies painted by Dahl — something on the line of Catherine Leveson-Gower — as half bashful, half solemn, she looks at her tapering fingers playing with the strings of the lute.

The portrait of Hedvig Rappe as a girl (Cat. of Pictures seen 123, Pl. xi) is the more interesting as we know, unfortunately, so very little of Dahl's portraits of children. The artist, of course, does not here reach the same level as in his portraits of boys; but there is something charming in this little lady of five years who, in her awkward dress with the long train and enormous drapings makes an effort to glide through the wooded landscape, her plump little hands laboriously grasping the fruit-basket.

The portraits of the Senator Count Carl Bonde (Cat. of Pictures seen 13, Pl. xxiii) and of his wife (Cat. of Pictures seen 14, Pl. xxiv) are signed "M. Dahl pinxit" and must have been painted in 1698 the year of Bonde's visit to London as has been mentioned above. The portrait of the Countess shows a tendency belonging to those early pictures engraved by Faithorne Junr.; as it reminds us of the Petworth Beauties we may refer to our analysis given above, only that here the detailed background has been simplified into a rather dull greyish brown back-scene. Portraits of a sitting man lacking all distinctive mark — such as books &c. — are far more common in Swedish than in English art. As far as we dare judge from a photo the portrait of Count Bonde does not rise above the everyday work during this period. But Bonde himself seems to have been quite satisfied as is proved by his endeavours to get Dahl over to Sweden.

The earliest portrait by Dahl of Prince George of Denmark has been engraved by Faithorne Junr. It is a half-length picture with the Prince in the regalia of the Garter. The face is modelled just as flat as in the portraits of John Verney and Thomas Cookes. The original, according to a catalogue of the paintings at Windsor, once hung in the Queen's apartments but is no more to be found.

At Kensington Palace there is an oval half-length portrait of Prince George in uniform and with the ribbon of the Garter. He wears a black full-wig and

a carefully patterned lace cravat. The face is of the same dark red-brown colour as that used by Dahl in the portrait of the Duke of Ormonde some twenty years later and much in favour with the contemporary Italian painters such as Giordano and Fra Vittore Ghislandi. The model is represented as the good-natured and kind-hearted Prince he really was; the somewhat indolent face betrays more kind-hearted humanity than virile power.

Queen Anne at this very time also sat to Dahl. At Rothiemay Castle in Scotland which, unfortunately, I have not been able to visit, there is, according to information kindly furnished by Lady Helen Forbes, a portrait of her ascribed to Dahl.

In the National Portrait Gallery there is a portrait of the Queen (Cat. of Pictures seen 4 a, Pl. XXI) which has long been attributed to Kneller. However, Mr. Collins Baker has pointed out that it is painted with that broken technique which characterizes Huysmans and Dahl but is never met with in the works of Kneller. Its colour is original and attractive alike. The dark bottom of greyish green Dahl has covered in broad touches with light silvery atmospheric shades changing into verdigris. By making use of this chilly green shade he has achieved an effect of incomparable freshness. Assuming that Kneller never used this technique the painting must evidently be ascribed to Dahl. The heavy cream-coloured impastos on the sleeve and the brown tint in the skin is also unmistakably typical of Dahl as also the treatment of the folds in the skirt and robe. With its mannered outlines and elegant stuffs this picture is really typical of the decorative portrait. The whole composition, however, is imitated from Kneller's Lady Rochester at Hampton Court; the position of the left hand and the folds of the skirt radiating from it are typical photographic imitations of Kneller. Even the ornament on the pedestal is found in Kneller's picture. An inscription at the back gives it that the portrait was painted by Sir Godfrey Kneller. The form of the crown proves that it belongs to the time before the Queen's accession in 1702.

On the same wall in the National Portrait Gallery where hangs this picture of Queen Anne is another of a rare charm representing the Duchess of Marlborough (Cat. of Pictures seen 96 b., Pl. xx). It probably dates from the beginning of the 1690's if we may judge from the face. This portrait also was formerly ascribed to Kneller; nowadays it is unanimously attributed to Dahl, and with every right. It has been composed with a playful

lightness. The detailed treatment of the silky, ash-blond hair, the modelling of the face, the broken colour-technique in her blue dress, nay, even the structure of the face itself allow of no doubt as to its author. The colour between the lips and in the nostrils is pink not black — a thing often met with in Rubens' works and later on in those of several painters of the late 17th century, e. g. Fra Vittore Ghislandi and Ehrenstrahl. Pink fleshy halfshades with their masterly impastos break the creamy surface of the undergown. This whole fresh and delicate technique is related to contemporary Venetian painting, and as a representative of decorative art the portrait belongs to the happiest outcome of this Anglo-Venetian alliance. Many artists have tried to immortalize the features of the Duchess but none succeeded in the same way as Michael Dahl. Compared with this work of his all her portraits by Kneller seem infinitely harsh and dull.

But when did the Duchess, that formidable despot, look like this? Perhaps never. We may well be contemplating a fancy portrait. Dahl here has lost touch with real life and metamorphosized her into that paradigmatic type of beauty possessed of exquisite variations of colour but of little psychological value which we meet with in many of his early female portraits. Whoever once saw this picture will never forget it.

With this portrait of the Duchess of Marlborough we may wind up our investigation of the 17th century works by Dahl. The earliest creations of his brush betray the ripe, independent painter of portraits wholly strange to English painting. Later on his works show how powerful English influences, irregularly and at times crossed by foreign ones, inexorably get him in their grip; thus he creates a special type of his own as we find in his Thomas Knipe or his Duchess of Devonshire. During the whole remainder of his activities that type has left its indelible mark on the products of his art.

*

Harmonically and consecutively the art of the early 18th century develops out of the "Great Century." To Michael Dahl the influences of the 1690's became of decisive importance. During the first decades of the 18th century, especially, influences from Kneller and Lely on the example of whose composition schemes and technique are founded several of Dahl's portraits, make themselves chiefly remarkable.

The "broken" technique, energetic style of draperies, and extravagant colouring, typical of a great number of his earlier works, gradually give place to a more sound and sober method of working. The more he deviates from his Italian pattern the more his models take on national and individual reality. In this connection a comparison between the Petworth Beauties of about 1695 and the Greenwich Admirals of about 1705 is highly illustrative. The art of Dahl gradually grows in appreciation of the possibilities of form and colour; at the same time he more and more founds his art on the sound basis of realities. A comparison between anyone of his Petworth Beauties and the one of Mrs. Bristow about 1715, (Pl. XLIII) proves that the artist even in his female portraits acquired more and more of that realism which marks the Greenwich Admirals. But after the beginning of the new century we find no more pictures of that inspired expressiveness typical of the Verney portraits. A study of his works will best show us the line of development.

Closely related to the Petworth Beauties and the Duchess of Marlborough (National Portrait Gallery) are the portraits at Melbourne Hall, Bratton Fleming, Dunster Castle, and of the Morley family.

The Melbourne portrait of Thomas Coke (Cat. of Pictures seen 44 a, reproduced by Mr. Collins Baker) is the incarnation of Dahl's conception of man. The young courtier's gracious and attractive charm and somewhat effeminate character time after time recur in the early 18th century productions of the artist. The very structure of the face with all wrinkles and irregularities carefully effaced, with its arrow-shaped upper lip and half-closed eye-lids strongly remind us of his portraits of ladies as we know them from Petworth House. The folds of the robe break into irregular angles, and the powdered curls of the wig flow vividly — just as in the earlier portraits. Another splendid example of this is furnished by the picture of the second Duke of Beaufort. Ennobled by amiability, refinement, and elegance more than by a vivid and attractive intellectual life Thomas Coke represents to us the refined and somewhat overcultured courtier and country nobleman of the days of the last Stuarts.

Of the three replicas known I have only seen the two at Melbourne Hall. Unfortunately, it became impossible to avail myself of the courteous permission of Mr. Basil Fanshawe to visit the Bratton Fleming collection.

By this time it is superfluous scarcely to profess our adherence to the ascrip-

tion of the portrait to Dahl by Mr. Collins Baker; it has long been attributed to Kneller only by force of habit. The dress with its turned-up sleeves belongs to the late 17th century. It is very hazardous to judge of the age of portrayed persons belonging to this period but we might guess at 25—30 years. Mr. Collins Baker may be correct in assigning it to the year 1700 or shortly after.

As for the other Melbourne portraits their identification is very dubious.

It seems highly probable that the portrait of Lady Mary Coke was painted at the same time and as a counterpart to that of Thomas. They are of the same size, show the same technique. Her loose-flowing dress is the common one of the 1690's. The hair is twisted into a high shell. Everything would make us believe it an early work by Dahl, and it seems probable that it represents the first wife of Thomas Coke, Lady Mary Stanhope.

Judging from the dress and from the technique of colours the portrait of "Mary Southwell" must belong to the same early period and can by no means represent a daughter of Thomas Coke. It would be impossible without photos and profound detailed research to establish her identity but she may have been a sister of Thomas, not a daughter.

No doubts, however, can be entertained concerning the portrait of Mrs. Mary Fanshawe. Judging from what we know of the history of dress we feel inclined to assign it to about the same time as the others. The cream-coloured dress with its pink shades against the folded, greenish blue surface of the robe leaves a somewhat sweetish impression which is not uncommon in contemporary Italian painting foretastes of which reached England through Belucci and Grisoni.

The Nationalmuseum at Stockholm had some time ago on deposit a group of family portraits of which several are correctly ascribed to Dahl. They represent the members of the family of Charles Morley, probably a country squire or merchant, concerning whose identity available sources give us no information. The portrait of his wife, Magdalen Morley, has got the broken technique of Dahl but not his subtle modelling of the face. Possibly we have here a school work or copy. The son, Charles Morley Junr., carries a bow, a common thing in the portraits of children of the period; the boy has got the subtle treatment of the hair and modelling of the face of Dahl, but the colour and folds of the dress are foreign to the painter. Undoubtedly the hand of the master drew, or even painted the face, while the other parts, as was then usual, were left to a pupil.

The portrait of Elizabeth Morley is good and typical of Dahl. A glorious replica is in the collection of Lord Ellesmere at Bridgewater House.

One of the portraits deposited in the Nationalmuseum in Stockholm is said to be that of Lady Anne Dawson, Viscountess Cremorne, and, no doubt, belongs to a later period. It has, unfortunately, proved impossible to fix the date of her birth; however, judging from the dress it seems probable that about 1720 or a little later would be fairly correct. That the portrait has some connection with Dahl — it shows his broken technique — is highly probable; but certainly he himself never touched this clumsily modelled face nor the awkwardly arranged folds of the gown.

At Dunster Castle, that proud mediæval stronghold which, since the time of William the Conqueror, has belonged to the Luttrell family, Dahl is very well represented. It was not altogether by chance that the Swede Dahl became patronised by the Luttrell family. The fact was that Jacob Banck married Lucy Luttrell who had earlier been the wife of Francis Luttrell, a commodore in the Navy. Among her children by him was Alexander who, after a rowdy time at the university, took on his father's occupation. In 1702 he married Dorothy Yard who is still remembered by the people in the neighbourhood as a severe and hand-working housewife who kept the Luttrell domains in excellent order. Portraits of both these adorn the old dining-hall at Dunster Castle.

A large chestnut wig flows over the cherry-coloured robe of the colonel. He is marked by that same character of kind-hearted epicure as Thomas Coke. But no spectator could, behind the clear-cut face of Dorothy Luttrell, get an inkling of the masterful old dame she really was.

The colouring, a smart dark-green veil against the champagne-coloured gown, belongs even to Dahl's most attractive achievements. Kneller, in his Duchess of St. Albans, has given a combination of colours closely related to this one but he has never in my experience achieved anything quite comparable to it.

Dahl had still another connection with the Luttrell family — he many times painted Lady Mary Rooke, a sister of colonel Alexander Luttrell. We know of two portraits of the lady, one of which a short time ago was sold from Walsingham Abbey, the other one at Kingston Lacy. Besides we know a portrait of Admiral Rooke and one of his three wives — which one is uncertain — that was sold at Christie's in 1859 out of the collection of

Thomas Barrett which included numerous portraits by Dahl. Unfortunately, I have seen the original of none of these portraits but venture the suggestion that, owing to Dahl's connection with the Luttrell family, they may represent Lady Mary.

It would be far too tiresome to describe in detail all the paintings of every artist belonging to this period. A portrait of a lady which must, however, be specially mentioned owing to its excellent colouring is that of Lady Orford at Wolterton Park, marked by the same charming tints as that of Dorothy Luttrell and earlier uncorrectly ascribed to Kneller.

The death of William III in 1702 was not without importance to Dahl. Not so much because he came into immediate contact with Queen Anne though, according to Christie's catalogues, she sat to him in coronation robes and subsequently from time to time honoured him with commissions, a fact doubtless favourable to his reputation. More advantageous to him was undoubtedly the continued support of Prince George. A short time after the Queen's accession Prince George was made Lord High Admiral of the Fleet. During the whole period of the Restoration it had been usual for some admirals to have their portraits painted and hung at Hampton Court, though it is not known by whose order this was done. The admirals themselves could scarcely be charged with ordering their own portraits for the private Royal collection. It seems more probable that the King ordered them personally or got his Lord High Admiral to do it. During the reign of Queen Anne Prince George probably was commissioned to do it, and it was possibly in this way that Dahl became honoured with commissions which otherwise would have gone to Kneller in his character of Court painter. It thus came about that he executed seven portraits of admirals in addition to one of the Prince himself on horseback. Unfortunately, it has proved impossible to fix the dates of Dahl's Greenwich admirals. All attempts to get at them out of the accounts of the Court or the Admiralty have proved futile. But on the evidence of the costume — the wide sleeves point to a time after 1700 and the high wigs are earlier than 1710 — we may be able to decide on an approximate date. If the suggestion be correct that they were ordered by Prince George the date may roughly be between 1702 and 1708, the year of his death. And we shall see presently that biographical facts afford some further indication.

Unnecessary to mention that such a series of portraits painted at this time and intended as a memorial of the foremost naval heroes of England

must first of all be executed according to the decorative and conventional ideals of the age. But Kneller as well as Lely, in their portraits of admirals, had, without upsetting conventional feeling, given consideration to greater realism and to a deeper interpretation of character than elsewhere. And in this Dahl followed his predecessors.

The portrait of Sir Thomas Hopson (Cat. of Pictures seen 80, Pl. xxii), the victor of Vigo and one of the greatest names of the War of the Spanish Succession, is one highly typical of Dahl's art. A stern manly gravity mixed with kindness and humanity, radiates from this subtly modelled visage. The peremptory language proper to the portrait of a hero is expressed by a dignified gesture, by the calm and strong face, and by the old man's splendidly modelled hand with the drawn sword. From the portraits of Sir Thomas Hopson, Sir John Munden, and Sir Cloudesley Shovell we can guess at the qualities mostly favoured by Dahl when ever and anon he turned to the interpretation of character, viz. a simple, austere gravity mingled with kindness. How superior are portraits like these to those of the Duchess of Marlborough or Dorothy Luttrell which, with all their technical perfection, are still only unreal pictures of fashion. The portraits of these simple, sterling sailors whose rough, weather-beaten features betray a true and profound humanity clearly show us in what consisted Dahl's real strength. To judge from the dress — the wide sleeves with their large cuffs, so far as my knowledge goes, seldom appear before 1705 — the portrait might have been painted between that year and 1708 when the Admiral was sixty years of age. Nevertheless one would fain believe that Hopson, after his long and trying service, would have had a still more weather-beaten and aged face than in the portrait. Even here Dahl seems to have idealized, to have selected qualities he deemed essential and to have left out less significant ones. But the great thing is that he has succeeded in eliciting those characteristics which seem to us far more human than those marking the *honnête homme* of the "Great Century." Dahl has here exchanged his extravagant Venetian colouring with its dashing brushwork for a more calm and sober one better suited to the character of the portraits. The colouring is chiefly brown and looks very attractive with its bluish grey, silvery half-shades.

The portrait of Basil Beaumont (Cat. of Pictures seen 10, Pl. xxv), a very promising naval officer who was promoted admiral at the early age of thirty-four, must have been painted early in 1703 if it has really been done

e vivo. For in November of that year shortly after his promotion he went down with his ship near the English coast, his whole squadron being destroyed by a terrific hurricane.

Among Dahl's portraits of admirals this is certainly the poorest. The colouring is thin and washy to a degree, the hands indifferently drawn, the face stiff and dull. Possibly it is only a copy. A catalogue of the pictures at Kensington Palace actually mentions a copy of Dahl's Admiral Beaumont by Bockman. Another possible explanation would be that this portrait, unusually lifeless for Dahl, was painted only after Beaumont's death. He was an admiral only for six months and possibly during that time may never have found opportunity for sitting for his portrait. The dress also with its wide sleeves and large cuffs seems to indicate a later date.

At Greenwich there is another portrait formerly ascribed to Dahl but now generally attributed to Bockman, that of Edward Russell, Earl of Orford. A 19th century engraving by W. Holl ascribes the portrait to Dahl, and it seems probable that he did once paint one, that afterwards it got lost and was replaced by a copy by Bockman. It seems still more likely that Dahl once painted Lord Orford because Admiral Sir John Leake of Bedington possessed a portrait of him attributed to that artist.

Among those who sat several times to Dahl was Sir Cloudesley Shovell. Enough has been said about his portrait at Greenwich, and we may only add that Lieutenant-Colonel M. Leake is the possessor of an exquisite copy. In the National Portrait Gallery there is another picture of Sir Cloudesley which, according to the inscription on an engraving by J. Faber Junr., was painted by Dahl in 1702. Immensely inferior to the excellent Greenwich portrait it has probably found its way into the Gallery for historical rather than for artistic reasons. The modelling of the face is more spongy than is usual with Dahl, and the light blue robe over the black armour does not look very attractive. The composition is the one used by Lely in his portrait of Admiral Montagu and recurs several times in Dahl's pictures, e. g. in that of Colonel Pendlebury. Numerous engravings from Dahl's portraits of Shovell are in existence.

The portrait of Admiral Munden (Cat. of Pictures seen 104, Pl. xxvi) as regards composition is more closely related to the soldier portraits. English portrait painters made frequent use of this scheme though without such flamboyant attitudes as the French ones. Kerseboom used it in his portrait of

Theophilus Leigh and Kneller in his one of Admiral Terrington — to quote only a few examples of the many pictures where conventionality and display have had to withdraw in favour of a simpler and more personal way of painting. Here as in the other portraits of the admirals Dahl has underlined the good-natured and kind feelings that were their inmost nature. Munden's rather coarse and broad face is enlightened by a pair of kind-looking eyes, his big mouth is enlivened by a smile. The main colouring is a warm brown enlivened by the pink shades of the sash. The posture is one of stable calmness and repose. The right hand rests quietly on the table at his side while the left one quite naturally grasps the hilt of the rapier.

Admiral Whetstone (Cat. of Pictures seen 159, Pl. xxvii), in his later age crowned with the laurels of La Hogue, has a wrinkled veteran's face stamped by goodness and intellectuality. The brown wig — for once very summarily dealt with by Dahl — flows down on the claret-coloured coat of the old warrior. Lely's Captain John Hannemann in the Greenwich Gallery was surely not without influence on the composition of this portrait. By making him turn his face away and at the same time slowly turn the outside hand inwards Dahl has succeeded in composing two contrary movements which, in spite of their slowness, endow the picture with that lifelikeness highly favoured by the Baroque. The light is more confined to the most important parts than is usually the case with Dahl and provides an effective contrast with the dark shadows.

The portrait of Admiral Wishart (Cat. of Pictures seen 162, Pl. xxviii) shows less steady modelling of the face than the other ones; but a hand as splendidly painted as his is rare even with Dahl. Faber made an engraving of this portrait in 1722 but this scarcely allows us to decide upon the date of the latter. Dress and style alike seem to prove it contemporary with Dahl's other admirals. As he was promoted admiral in 1708, the year of Prince George's death it seems probable that the portrait was painted shortly after his appointment — otherwise the commission would certainly have been given to Kneller.

Admiral Sir George Rooke was, as we have already mentioned, one of Dahl's most assiduous patrons. Vertue tells us that he was a personal friend of the painter, and through his Swedish connections — he was the commander of the English fleet that covered the passage of the Swedish army into Denmark in 1700 — he would be keenly interested in a Swede like Dahl. Of him Dahl

painted several portraits: the one at Greenwich, the one sold out of the Leake collection and others besides.

In the collection of Lord Brabourne at Mersham Le Hatch there is a portrait of him which family tradition correctly attributes to Dahl (Cat. of Pictures seen 125 c, Pl. XXIX). It looks monumental in its harsh virility and is one of the artist's best. The colour of the coat is a dark russet, the drapery shows a flaming red often used by Kneller. The face, of a red colour interspersed by black shadows, is crowned by an enormous full-wig. As far as my recollection goes Dahl never produced another picture as imposing as this one. When one sees Rooke's monumental figure rising and turning on the spectator with his grave face and a powerful gesture of the left hand, one is immediately reminded of Richardson's words that the portrait painter's task is "to raise and improve mankind". By slightly turning the body and head Dahl has evaded the silhouette effect. The play of the light and the expression endow the picture with life and actuality. The frame cuts across the cannon-barrel placed slantwise, the robe flows graciously, the ship in the background shows its stern-post — everything gives it the character of an occasional snapshot. The whole is vivified by an oblique flow of light from the upper lefthand corner which emphasizes or conceals certain parts and finally concentrates itself upon the raised hand; the life of the picture by this means is concentrated on the face and hand. The impression of depth has been achieved, as is usual in Dahl's works, by the contrasting dimensions of the figures in the fore and background and by the treatment of the light at the back.

Another portrait ennobled by a refined conception of man, although of a more subtle modelling and of a simple but exquisite colouring is that of the first Earl of Bradford (Cat. of Pictures seen 18, Pl. XXXI.) Few contemporary painters have painted old men like Dahl. The stereotyped portraiture of that date regarded old age as an embarrassing weakness the signs of which were to be concealed as far as possible. At first I felt slightly puzzled about attributing this portrait to Dahl. The modelling seemed to me too strong, too expressive, too decided. However, a comparison between this portrait and the Greenwich Admirals — above all Hopson, Shovell, and Whetstone — seems to establish the truth of the old family tradition. The colours, especially the agreeable creamy one of the face against the light-blue robe, are very much Dahl and of exactly the same value as the light-blue in the coat

of the third Earl of Bradford (Cat. of Pictures seen 19, Pl. xxxii) in the portrait belonging to the same collection; and in that portrait the treatment of the hair allows of no doubt as to its author. A comparison between the two shows us the varying quality of Dahl's works. It seems very probable that the portrait of the first Earl who died in 1708 is contemporary with the Greenwich Admirals; the grandson again with his smaller wig must have been portrayed a little later. His age — about 25 or 30 — seems to point to the time about 1710.

The powerful figure of the first Earl of Bradford which gives an impression of great solidity is painted in half profile and enclosed in an elegant oval frame. The light with subtle design emphasizes the characteristic outlines of the hooked nose and of the powerful mouth. The expressive profiling endows the face wrinkled by old age and toil with a rare animation. The portrait well shows that Dahl, when free from a stilted pose, was capable of a loving, sincere and true individuality.

The portrait of the grandson, Henry, third Earl of Bradford, is a half-length one within an oval frame; it is quite different and decidedly of an inferior value. The sweetish tints taste of Italian *morbidezza*. The figure is in half profile; Dahl has thrown a drapery over one shoulder and made the exterior arm bend and by this means has endowed him with a certain fashionable slimness proper to a young dandy. Comparison with the portrait of the grandfather shows how Dahl in the picture of the old man by making the robe cover both shoulders and by draping it in heavy folds has obtained an impression of ponderous solidity and weight. The modelling of the young Earl's face is obviously very unequal, and we entirely miss any profound interpretation of character. But the picture is of interest as being a representative of a group of fashionable portraits of warriors and cavaliers as e. g. Colonel Pendlebury, General John Richmond Webb etc., all painted between 1710 and 1715. They all show the same technical treatment and the same tasteful colouring; all of them have their dresses and wigs painted in great detail.

Judging from the engraving which has preserved its features the portrait of the London merchant Joseph Martyn possessed more character and individuality than is usual with Dahl. He is represented as a wise, wakeful, and sensitive servant of Mercury, and we certainly have cause to regret the loss of the original. The excellent engraving by Smith tells us that this portrait was painted in 1705.

In the Lord Chamberlain's accounts during the reign of Queen Anne there are remarkably few entries concerning Dahl. We have only been able to dig out two of which this is one:

"These are to pay and require youre Lord'pp to pay or cause to be paid to Mr. Dahl Painter, the sum of 100 £ for two pictures of the Queen in whole length presented by ther Majesty to the Rt. Hon. The Lady Hide and Mrs. How. And & etc. given under my hand this 24th day of January in the 5th year of her Mats reign. To ye Rt. Hon. Ld Fitzhardinge Kent."

Lord Plymouth at Hewell Grange is possessed of a sitting three-quarter length portrait of the Queen (Cat. of Pictures seen 4 b, Pl. xxx) with the following inscription:

"Queen Anne, givn by her Majesty to Mrs. Howe, Aunt to Mrs. Lewis. An originall by Doll. Wrote Dec. 18th 1738."

The portrait is obviously one of those mentioned in the accounts of the Lord Chamberlain. Even if we did not possess that notice it would be easy to recognize in the broad, masterly touch and in the softly modelled face the brush of Dahl. The fingers, on the contrary, are badly and stiffly modelled. On comparing this portrait with others of the Queen we instantly become aware of Dahl's tendency to rejuvenate and embellish her by an expressive lustre of the eyes and lips, by the grace of the limbs and draperies. The Queen at that time was a stoutish lady of about forty whose face must certainly have borne some traces of her long ill-health. She certainly could not have been the thin, full-bosomed figure painted by Dahl. A comparison with the portrait by Kneller proves Dahl to have endowed her most courtously with a smiling countenance and a slim and gracious body, is rather wide of the real facts.

This composition was perhaps the most favoured and most often used by contemporary portrait painters. Van Dyck, who made use of it in his portrait of Queen Henrietta Maria, and Lely, who furnishes an example of it in his Lady Northumberland, bequeathed it to Kneller and Dahl who again used it respectively in the Countess of Grafton and Lady Fenwick.

An equestrian portrait of Prince George signed 'M. Dahl Pinx. 1707' (Cat. of Pictures seen 65 b, Pl. xxxiii) shows a stiff and frozen composition. The portrait does not, however, lack a certain amount of psychological subtlety whether intentional or not: one imagines seeing the fat and rather unprepossessing Lord High Admiral moving majestically forwards on

horseback when, not too often, he betook himself from Kensington Palace to the sea. Probably Dahl did not paint this portrait alone. An entry in the catalogue of the Royal collections states that the artists were M. Dahl and Van de Velde.

The horse and the landscape may well be the work of the latter. The rider, however, is wholly by Dahl. The colours are soft and tasteful: the coat and breeches are a light cherry against the shades of pearl grey and green in the under-coat. Especially noticeable is the tunic with its elegant pattern painted with a sure hand and in refined colours. The portrait formerly hung in the Queen's Wardrobe at Windsor but has now been relegated to Kensington where it is in the same room in which Ehrenstrahl's portraits of Charles XI and Charles XII adorn the walls on both sides of the sun-dial in which Peter the Great took such interest during his visit to London in 1698. The portrait is probably the last one of the Prince painted by Dahl.

In the collection of Lord Bathurst at Cirencester there is a portrait of young Addison which has quite correctly been attributed to Dahl. The delicious shades of the cherry-coloured robe against the greyish green background and the masterly touch with the brush are the same as in the equestrian portrait of Prince George. It does not seem impossible that there may be some sort of connection between this painting and the miniature by Charles Boit — dated 1703 — which in 1885 was lent by Lord Tweedmouth to the exhibition of the Marchioness of Downshire. But this cannot, unfortunately, be proved, the miniature having gone out of Lord Tweedmouth's possession. Owing to the colour, the age of the portrayed person — he seems to be some twenty-five or thirty years — and to the high wig the picture should be dated about 1700. But we miss any interpretation of Addison's character in this portrait as well as in that in the National Portrait Gallery. He looks the same insignificant epicure as Alexander Luttrell. Judging from the Addison portrait we may well attribute to Dahl also the portrait of Sir Charles Ludovicke Cottrell at Rousham.

One of the most accomplished woman portraits ever executed by Dahl is that of Anne Sussex, the daughter of Charles II and the Countess of Castlemaine. This lady, whose youth was early blasted by a loose life, is seen sitting in a pose common to the Magdalens of the 17th century. The face, quite unlike the usual impersonal female type of Dahl, is less attractive than realistic. The colours are clear and sharp — a dark green gown against a

white under-gown. Her thrilling life-story — marriage at the age of thirteen, eternal love stories blasting her whole life, and a voluntary exile in France only interrupted by casual visits to England — makes the dating a difficult business. No directions can be obtained from the dress and coiffure which she may have adopted ere they became fashionable in England. Such a courteous painter as Dahl would never have represented a lady as he has done here, if she had not already had her fiftieth birthday well behind her. It seems most probable that the portrait was painted during her all but the last visit to London in 1707. After 1708 economic reasons would probably have prevented her incurring such an expense.

A portrait which is undoubtedly by Dahl and may belong to the same period — my reasons being very vague as only founded upon age — is that of Rachel Russell, Duchess of Devonshire, in the collection at Hardwick Hall. She certainly looks older than on the Petworth portrait. Her pose is the same as that of Queen Anne in her Hewell Grange portrait. Dress and drapery are divided into well calculated, harmonious, and corresponding squares of colour.

Michael Dahl all through the reign of Queen Anne enjoyed a prominent place amongst English portrait painters. In his studio in Leicester Fields nearly every one who played a part in the political and intellectual life of the age sat for his portrait.

The Duke of Ormonde, commander-in-chief of the British forces in the Netherlands towards the end of the Spanish Succession War, Bishop Robinson, the English delegate at the Peace of Utrecht, Lord Peterborough, the almost legendary adventurer of brilliant but erratic achievement, even the Queen herself patronised Dahl.

One of the best and most typical portraits of this period is that of Colonel James Pendlebury, England's last Master Gunner, and Master of the Ordnance to the Dukes of Marlborough and Ormonde (Cat. of Pictures seen 115, Pl. XXXIV).

Not only does great historical interest attach to this portrait but nothing could give us a better idea of Dahl's characteristics of c. 1712. A study of his Duke of Ormonde gives us a clear and living picture of his type at this period: the detailed treatment of the hair, the light falling on the tip of the nose, the decisive fold in the corner of the mouth, the prominent and strongly accentuated chin, add to that the same human and friendly,

though perhaps rather more refined nature, as that possessed by the Greenwich Admirals. In this portrait Dahl betrays himself as the lover of precious stuffs, ribbons and gold he in his inmost heart ever remained. We have here an elegant portrait, though perhaps not as dandified as the contemporary French ones, a work attractive through its calm and natural attitude. The conventional composition goes back to Lely who made use of it e. g. in his portrait of Edward Montague, Earl of Sandwich. At the end of the 17th century it had, however, become rather rare even if used now and again, e. g. by Closterman in his so-called Duke of Buckingham at Clumber Park.

I am vastly indebted to Mr. Collins Baker for drawing my attention to this portrait.

The same qualities are found also in the portraits of General John Richmond Webb, of Charles Mordaunt, Earl of Peterborough, whose picture is signed and dated 1708, of John Campbell, Duke of Argyll, and of Admiral Sir Charles Wager.

The dates of these portraits are uncertain. A wig like that worn by Pendlebury shows, compared with those we have seen before, clear traces of becoming smaller; the age of the portrayed is scarcely more than sixty which would fix the date not later than 1712. The portrait of the Duke of Argyll seems to belong to the period between 1710 and 1715. Those of Webb, of Wager (engraved in 1710), and of the third Earl of Bradford all show the same dress, conception, and technique, and are to me all contemporary.

The Examination Schools at Oxford possess a portrait by Dahl, that of William Bromley which is of great interest to Swedes as he is one of the few foreigners who visited and gave an interesting description of the Swedish capital as it was in 1697. This portrait, painted in 1712, in every detail is superior to that possessed by Sir Henry Fairfax Lucy at Charlecote Park which belongs to an earlier date.

To this same year (1712) belongs a portrait of Bishop Thomas Sprat and his son. The Bishop is excellently drawn, and the colour of his face is russet, the same colour as in the portrait of the Duke of Ormonde. His hands seem absurdly small under the wide sleeves of his cassock; the composition is dull and stiff and proves that even an accomplished portraitist like Dahl had much to learn in order to be able to paint a group.

The last time that Dahl painted Queen Anne was at Windsor in the summer of 1712. The accounts of the Lord Chamberlain contain the following notice:

"This is to pay or cause to be paid to Mr Dalle Painter the sum of 50 £ for her Majestys picture in whoh length delvered for ye Lord Bishop of Bristol Prevy Seal as Ambassadr. and plenipotentiary at the Treaty of Peace. And & c givn & c this 16th day of May 1712 in ye 11th year of her Mats reign To ye L^d Fitzharding.

(Signed) Shrewsbury."

It was John Robinson, Bishop of Bristol and London for many years British Minister to the Swedish Court, who, in 1699, corresponded concerning the portrait of William III by Dahl. After his death his widow presented it to Oriel College, Oxford, where it is still to be found.

The British Museum preserves an engraving after Dahl's portrait of Bishop Robinson. A sound and sober naturalism endows this picture. There can be no doubt at all that the portrait was painted after Robinson's return from Sweden to England. It represents him as a prudent and cheerful sexagenarian. It certainly would be of great interest to recover the original portrait of this enthusiastic favourer and friend of Sweden. At Fulham Palace, the residence of the Bishop of London, there is one traditionally attributed to Dahl. But there does not exist any kind of likeness between this portrait and the works dating from Dahl's time in England. Can it be possible that we have here an early Dahl, a work by the young pupil of Ehrenstrahl in the studio in Svartmangatan? Possible, but very unlikely. If that were the case the model would only have been some thirty two years old but the portrait represents a man well over forty. On the other hand it cannot be doubted that this portrait with its harsh simplicity is of Swedish and not of English origin. We have here probably one of the simpler productions of the period of Charles XI and Charles XII.

The portrait of the Duke of Ormonde (Cat. of Pictures seen 110, Pl. xxxv), one of the pictures by Dahl most typical of its time, ought to be seen in connection with its historical background. After the brilliant victories of Marlborough a profound loathing of the war by and by made itself felt in England. The pro-French Tories got into power, the popularity and power of Marlborough began to disappear, and Prince Eugene in vain besought England for help in order to smash France once for all. A new commander-in-chief was appointed on whom devolved the less agreeable task of leading the English forces out of the Netherlands and disbanding them. The man chosen was James Butler, second Duke of Ormonde; and the artists of the day became very busy

immortalizing in heroic portraiture the leader of a less heroic retreat. A fine replica of the National Portrait Gallery picture is found at Badminton. We have already above discussed its technical details sufficiently to be able to abstain from repeating it here.

Technically the most accomplished amongst the portraits at present deposited in the Nationalmuseum in Stockholm is that of Nicholas Leake, fourth Earl of Scarsdale, signed and dated 1719 (Cat. of Pictures seen 128, Pl. xxxviii). This conventional State portrait in its composition goes back to Lely, Kneller, Rigaud and Largillière, and in technique and colouring is very typical of Dahl. On its back is a paper with the following notice:

"Nicholas Leeke 4th, and last Earl of Scarsdale, nephew and heir of Robert the 3rd Earl being the first and only surviving son of Hon. Richard Leeke by Mary his wife, daughter of Sir John Molyneux 4th Bart of Teversal, Co. Notts. — He was born 1682, educated at Oxford, created D. C. L. 26th April 1706, succeeded to the peerage 27th Oct. 1707 taking his seat on 8th Jan. following. He was Lord Lieutenant of Derbyshire 1711—1714, Envoy to Vienna 1712. The Historical Register says: 'He left a considerable Estate to Nicholas Leeke' which is hardly true for his debts were so numerous (about £ 200,000) that it was impossible for the Trustees even to retain the House and Park at Sutton Scarsdale which was all sold. Nicholas Leeke petitioned the trustees to let him have some of the pictures, and according to Deed 26 were handed over, including this portrait. The House at Sutton Scarsdale is entirely the work of this last Earl, who though a man of pleasure was lavished in his expenditure about it. It has been always said that the aged peer with his coronet on his crutch, one of Hogarth's pictures of 'Mariage a la mode' series, is the caricature of this Nobleman, who was exceedingly vain of his title and the symbols belonging to it. Nicholas Leeke died 17th July 1736. This Picture was painted and signed by Michael Dahl. It was sold at Christie's April 1906 and purchased by C. S. Cockburn of Sutton Rock."

(Paper stamped: Sutton Rock, Chesterfield.)

The picture of Charles XII (Cat. of Pictures seen 36, Pl. xxxvi), the one painting by Dahl hitherto fairly well known to the Swedish public, probably came into existence at some date about 1707. The criticism of this fancy portrait has certainly not been unjust. It is to be strongly regretted that the Swedish public interested in art should have formed its opinion of Dahl solely from this portrait and thus considered him a superficial, sentimental fashion painter. Dahl never saw the King which is the reason for the portrait being so very unlike him. When Dahl left Sweden in 1682 Charles XII was still a baby about two months old; and there is no reason for suggesting that Dahl could have ever seen him during later journeys on the continent. Besides we know from notes by the celebrated antiquary Karl Fredrik Fredenheim that the portrait was painted after a bust of the King according

to an order by Karl Gyllenborg, Swedish Minister to the Court of St. James until 1717. The frequently recurring suggestion that the portrait was painted only after the King's death is very probably a myth.

We must confess to ignorance as to which bust was the original of the portrait. A notice in Christie's catalogues states that a replica of this portrait depicts Charles XII "in the dress he wore at the Ranstat in Saxony 1704 (1707?)". Were this notice true the portrait would in some way be connected with the stay of Charles XII at Altranstädt, and certain reasons perhaps point in this direction. It is well known that Queen Anne in 1707 sent the Duke of Marlborough to Altranstädt in order to try to avert the King of Sweden from attacking Austria, the ally of Great Britain. The Duke's embassy was a success and was highly thought of in England; numerous reports of the conference spread round, and the name of Charles XII for some time became a catch-word all over England. It would be no improbable suggestion that Dahl had heard something about the King from a gentleman in the Duke's suite, and that this also inspired him towards painting the portrait.

The portrait of Charles XII consequently would be painted at some date between 1707 and 1717.

It was only natural that Dahl should have represented Charles XII in the then fashionable pose of a general. We have already stated that this pose was of frequent recurrence. A comparison with the portrait of the Duke of Ormonde proves these two pictures to be very closely connected with each other; it also makes one think that Dahl could have achieved something very much better had he had the opportunity of painting the King *e vivo*.

Professor J. Roosval, in his work "Svenskt Konstgalleri" suggests that the Dahl portrait of Charles XII, hung in the state-rooms of that powerful politician Gyllenborg, was possibly a means of making the person of the hero cherished by Gyllenborg's political partisans. This seems the more probable as the portrait according to information by Johan von Engeström up to the time of Gustavus III was looked upon as the best one of Charles XII to be found in Sweden. That it was very popular is proved by the numerous copies which are in existence in Sweden and England. By the courtesy of Lt.-Col. J. Gravenhorst-Lövenstjerne I am informed that, beside the copies mentioned in my catalogue, at least three other ones are to be found in Sweden: he himself is possessed of a very good copy signed in the lower right corner 'M. Dahl cop.,' another one is in the Wachtmeister

Collection at Kulla Gunnarstorp, and a third one in the town hotel at Landskrona.

In the exquisite collection of the late Marquis Curzon of Kedleston there is a recently acquired portrait of Miss Elinor Curzon. The broad, soft hands with their reddish and clearly visible knuckles, the face with its dark shadows, and the splendid touches of the brush in the gown allow of no doubt as to its author. This portrait is marked by features of a harsher individuality than is usual in the earlier works of Dahl.

The portrait of Mrs. Bristow at Squerryes Court in its individual expressiveness, its superior colouring, and its sure modelling is without the slightest doubt the best one of a lady that Dahl ever painted (Cat. of Pictures seen 22, Pl. XLIII). In old days Dahl's name was connected with this work; and the typically stiffness as well as the modelling of the face being closely related to what we have seen in his Pendlebury or Ormonde prove that we have here another work by him. The coiffure and the cut of the dress point to a date scarcely earlier than 1712; and as her age — if we may judge by such risky evidence — seems to be about fifty I have ventured — fairly arbitrarily, I admit — to put the terminus ad quem at 1717, she having been born in 1667. A comparison between her and Jane Temple, Countess of Portland, in the Petworth collection (Pl. XIII) strikingly illustrates Dahl's development during the interval of time. True, they represent different sets of society, the Countess of Portland the highest aristocracy, and Mrs. Bristow the upper middle class. But this meant little for at this time middle class ideals were in the air; and a series like the Petworth Beauties would, even if quite possible, have still been considered very unmodern. Looking into details we can, however, observe several quite important alterations. They were all caused by the increased demand for a more realistic conception of man. There still remained a demand for grace of countenance and gesture — look e. g. at those hands of Mrs. Bristow — but not to that degree of exaggeration as before. The proportions of the face were not as carefully observed as formerly, compare e. g. the portrait of Miss Evelyn (Cat. of Pictures seen 57, Pl. XXXVII). Even the demand for “decoro” remains. But instead of the unrealistic, ostentatious courtier with his aureole of festivity we now meet with the solemn and stiff commoner in his holiday attire. At this time they are representative prototypes of the 19th century oil paintings and photos of well-off commoners.

This old lady from the early 18th century does not seem to be too far away from our own grandmothers and greatgrandmothers.

The disposition is strongly simplified. The Baroque background with its rich architectural designs, its infinite vistas, the rhythm of its columns, and the abundant change of its colour shades has been replaced by a bare wall. The dimly outlined marble bench on which is seated the stout body of the Countess in a graceful but rather uncomfortable attitude has been replaced by a decent Baroque chair against which old dame Bristow safely leans her broad back. But for the very technique of the brush and the different character of the stuffs Dahl's way of painting remains essentially the same as twenty years earlier. The one real difference is that the rich variation of colours and forms needed by the composition of his Countess of Portland has yielded to fewer and simpler but perhaps more powerful contrasts. The tendency of the age no doubt went in that direction and by this betrays a certain touch of realism. But as far as we can judge Dahl, if he gave in to the changes of taste, soffened down but never abandoned his picturesque way of painting which to him, of course, was the only conceivable one.

*

It cannot well be denied that towards the late 1720's Michael Dahl's technique and colours begin to decline. His modelling often becomes uncertain and inexpressive, his colours lose their gloss and purity, his sitters look dull and insipid in all their puffed up heaviness. In his conception of man and in his modelling of the forms it is always the same Dahl from about 1700. The difference between his Sir Cloudesley Shovell of 1702 and his Sir Jacob Bouverie of 1724 is simply one of quality. In the matter of colouring his later portraits show a distinct difference compared with the older ones. The tasteful, light shades typical of his early works more and more give way to a warm russet colouring which gradually predominates in nearly every man portrait of his. The white, creamy, and light-blue tints in his female dresses testify to his relaxing value of colours. Once and again during his last years he has, however, produced a sterling piece of work.

As I mentioned above Dahl made a good many pictures for Edward Harley, second Earl of Oxford. We may obtain some idea of the extent of that patronage by looking up the catalogue of sales of his collections; a certain

number of the portraits Dahl had painted on the orders of the old connoisseur are enumerated there. These are the following: Francis Bacon, Dr. Barclay, Charles Bridgman, Dr. Richard Busby, Dr. Gastrell, Prince George, James Gibbs, Dr. Harbin, Andrew Hay, Sir Isaac Newton, Mr. Rowley, Dr. Smallridge, Dr. Sprat Bishop of Rochester, Dr. Stratford, Dr. Terry, Sir James Thornhill, Mr. Tonstal, and Mr. Wooton.

Some of these persons were, as is well known, very famous scholars. But most of them were reverend clergymen held in high esteem such as Bridgman, Busby — whose portrait is possibly a copy of an early Dahl or of a picture by another artist — Gastrell, Harbin, Smallridge, Sprat, and Stratford. No portraits — except those of artists — show such a mark of personality, such a manner of evoking in the sitter signs of intellectual characteristics as these contemporary portraits of clergymen. Generally they are simple bust-portraits with the unpretentiously represented faces rising out of the simple black and white cassocks. But the great representative portraits of high prelates — often arranged like the corresponding ones by Rigaud — yet breathe a virile and austere seriousness. Creations like Edward Forster by Kneller or Thomas Wood by Gowy (reproduced by Mr. Collins Baker) still retain their value as interpretations of undiminished personality. Even Riley has left us the portrait of an unknown clergyman which, in spite of its technical shortcomings, speaks straight to the heart and on the whole is more Rileyesque than any other of his works (reproduced by Mr. Collins Baker).

Dahl generally kept pace with the stereotyped portrait patterns of his age, and it is thus quite conceivable that he should show a little more realism while putting on the canvas a clerical face. Even the portrait of Ralph Battell contains a certain amount of sound knowledge of men though it was painted in the late 1690's when Dahl was a convinced and indefatigable painter of fashion.

Especially does this hold good in the case of Richard Willis, Bishop of Salisbury, whose portrait, according to a notice on the frame, was painted in 1721. It is a good work highly different from Dahl's usual productions, even from those which, like the Battell portrait contain a grain of sober realism. The expression of life which gives to this face its rare charm reminds us of certain works by Jonathan Richardson such as his George Vertue in the National Portrait Gallery. Were it not for an engraving by Simon ascribing it to Dahl

the two centuries old tradition connecting it with his name would seem absurd.

The ready-witted prelate who played such a prominent part in the ecclesiastical policy of his day is seen sitting on one of those state chairs covered with velvet that are part of the usual accessories in the portraits of clergymen and scholars. His wide-awake, roguish eyes and the eloquent wrinkles at the corners of the mouth endow the face with a certain hint of mischief contrasting with the solemn seriousness of the cassock.

At Kensington Palace there is a portrait of William Wollaston, the famous author of "Religion of Nature delineated", which, according to Mr. L. Cust, was painted to the order of Queen Caroline. This seems to be the one picture painted by Dahl for the Court after the accession of the Hanoverian dynasty.

The portrait of Francis Gastrell is either identical with or a copy of the Christ Church one at Oxford. Both of them, no doubt, correspond to the engraving by Vertue. The colour is washy, and the whole thing is, from an artistic point of view, quite indifferent and inferior to Dahl's usual works. The modelling is angular and does not fulfill the hopes elicited by the engraving.

Like the portraits of clergymen those also of contemporary scholars possess a basis of sound realism and furnish the portraitist with an opportunity of a more personal interpretation. That there existed composition schemes even for such portraits we know from Ehrenstrahl's "Kurtzer Unterricht . . . in der Mahlereij." Creations, like Kneller's Sir Christopher Wren in the National Portrait Gallery or his John Evelyn at the Royal Society, prove that the artist started from quite different points of view than those adopted in the portraits of generals and Court Beauties. The accessories also play a minor part here.

In such portraits, however, Dahl shows his real limitations. Heavy and dull-looking are these old gentlemen who look out of the huge canvases with stiff gestures and expressionless smiles.

His earliest portraits of scholars, Browne Willis and Joseph Addison at Cirencester, are simple busts in no wise different from the conventional picture of l'honnête homme. In those portraits again that are later than 1712 Dahl has begun representing his learned sitters busying themselves intellectually and surrounded by accessories suitable to their position.

The picture in the National Portrait Gallery of John Freind, a medical man who accompanied Dahl's patron, Lord Peterborough, during his ad-

venturous expedition to Spain, is adorned by a bust of Hippocrates, thus reminding us of Freind's work on his great predecessor. The composition is correct and academical, but otherwise the portrait is so inferior that one would fain doubt its genuineness.

The expressionless National Portrait Gallery picture of Joseph Addison and the one of John Freind in the Royal College of Physicians — well executed but without any real life — are huge things which were probably painted *e vivo*. Catalogues of sale and engravings prove that there were other great men like Pope, Weston, Locke, and Newton who were also immortalized by Dahl; but whether they sat to him themselves cannot be established. In any case the works in question seem to have been pretty indifferent. Harbin's letter to Lord Oxford makes it clear how these numerous portraits came into existence. Persons of high standing and with literary interests who patronized Dahl engaged the poets and scholars to sit to him. Series of their portraits thus were made to adorn the great lobbies of palaces and castles; they are generally very uniform as if manufactured on a great scale and one gets an impression of second and third-rate works. It has proved impossible to recover the portrait of Locke which, according to Vertue, hung in the library at Gorham-bury and carried this flattering inscription:

"Here you behold it, the image of a Sage The ornament and wonder of his Age."

The portrait of Sir Isaac Newton was in Lord Oxford's collection at Wimpole and was sold after his death. It probably dates from the 1720's.

An engraving after the portrait of Alexander Pope, whose eyes stare with an expression of senseless wildness, proves that the picture was scarcely above the artist's average work in the 1720's. The engraving after the portrait of Thomas Weston certainly does not betray much life and fire.

In the collection of Lord Sackville at Knole Park there are two portraits of poets, those of Matthew Prior and of John Gay, which are technically and in colouring original creations. They well illustrate the conceptions of Dahl during two different periods.

Dahl seems to have portrayed Prior several times. One portrait is at Nuneham; its colour is washy, and on the whole it is rather indifferent. To judge from the poet's age and dress it may belong to the same period as the Knole portrait, viz. 1705—15. The later one, with its coat and cap of a dark portwine colour and with the typical modelling of the face, strongly reminds us

of Dahl's portrait of himself. The elegant statesman and poet stands leaning his left hand on a table while the right he proudly points to the works of Spenser. The dark-brown colour and the extremely black eyebrows endow his face with a somewhat Southern expression.

The picture of John Gay is much heavier and bears the obvious stamp of the commoner. He wears a russet robe of that peculiar colour highly favoured by the Dutch masters, especially by the imitators of Rembrandt. The signature "M. Dahl pinx." vouches for its genuineness.

We are scarcely astonished to find that Dahl, for more than fifty years active in London and a prominent sharer in its artistic life, painted many portraits of artists. Unfortunately, we know only one of them, viz. the portrait of himself at Moreton, Dorchester. Engravings after it were made by T. Chambrs and W. H. Watt. We know of it from Walpole's "Anecdotes of Painting," and it is really our one source for getting acquainted with the exterior of the youthful Dahl. It shows us a young man with jet-black hair and tanned skin; from the broad mouth and out of the brown eyes a superior smile greets the spectator. An enormous nose rising from a broad, clumsy base gives to the face a characteristic mark. This is young Michael Dahl just back from his visit to the native country of art to the South of the Alps; at that time he still loved putting an Italian touch upon himself and his sitters. The composition is not original and can be traced back to Van Dyck's portrait of himself.

Of other portraits only that of Hugh Howard, the Irish portraitist and antiquarian, has been preserved in an engraving. Those of Gibbs, Thornhill, and Wootton all were sold at Lord Oxford's sale and were probably very mediocre specimens.

It is to be regretted that the very early portraits of Henry Tilson and of the Norwegian seal-engravers Reisen are no more to be found as they would have been of considerable interest.

The papers belonging to the Goupy lawsuit prove that Dahl painted the portrait of Joseph Goupy about 1720. In order to exchange it for a picture by Goupy he had to pay £ 10. 10 into the bargain.

It seems probable that Dahl copied the portraits of Lely and Kneller by themselves; that he painted Kent is proved by Vertue. On the other hand, the source according to which he also painted Handel — probable as it seems — is too obscure to be taken implicitly into account.

Dean Swift tells us in his remembrances how he intended to ask Lord Oxford for a portrait painted either by Dahl or Kneller. Certainly several literary men of that period were honoured with the same.

The five portraits of Lord Oxford unearthed during the progress of these investigations fall back into two main types: the one a sitting three-quarter length picture from 1719, the other a magnificent one in peer's robes painted in 1728. The former one at Welbeck Abbey represents the scholarly nobleman busy with his medals (reproduced by Mr. Collins Baker). A solemn seriousness marks his good-natured, epicurean face while, with a stiff gesture, he holds forth a medal of Queen Anne. Christian Richter, in a miniature dated 1720, and Christian Frederick Zincke, in an enamel of 1719, have imitated this portrait, the chief merit of which is the masterly shading of the lilac tints in the gown. An excellent replica of this portrait was presented to the Society of Antiquaries by Vertue who himself by means of a splendid engraving developed it on a larger scale. The portrait is cut across level with the left wrist and shows the same russet colouring as the Knole one of Gay, a colour which goes wonderfully with the verdigris lining.

The second portrait is also at Welbeck Abbey. It represents His Lordship as a stout and red-faced old gentleman apparently dividing his time between literary occupations and a good glass of wine. Of this portrait there is a somewhat varied replica in the British Museum, presented in 1768 by his daughter, the Dowager Duchess of Portland. George Vertue enlarged also this portrait of his beloved patron.

Young Margaret Cavendish Harley, only daughter of Lord Harley (reproduced by Mr. Collins Baker) was splendidly painted by Dahl while still a child. According to the prevailing taste she is depicted in pastoral style.

Her stiffly composed figure breathes the same charm as the Cirencester portraits of Allen Bathurst and his wife. The white silk dress, the yellowish white skin with its creamy impasting, and the hat of black velvet lined with feathers blend together in a soft, tasteful harmony. This poetical girlish face with its sparkling eyes, its dainty, turned-up nose, and its smiling cherry-like mouth has been well imitated by Richter and Zincke.

We have already pointed out that Dahl counted amongst his sitters members of the Heathcote family. In the early 1720's he apparently got several commissions from that family. The four Bighton Wood portraits of Anne,

George, Mary, and Samuel Heathcote are highly typical of his style during this period. George and Samuel lack that substantial solidity common to Dahl's models during this time and are marked by a somewhat graceful elegance. But the very modelling of the face, the hair with the numerous little curls, and the black shadows breaking the creaminess of the visage clearly carry the origin of these portraits back to the studio in Leicester Fields. The claret-coloured coat of George Heathcote with its enormous cuff prove that young nobleman — later on Lord Mayor of London — to have been in his youth a fastidious dandy. In representation of the stuffs this painting reaches the very height of Dahl's art.

At Longford Castle, the old hall once ruled over in a despotic way by that tyrannical Swedish lady Helen Snakenborg, there lived in the early 18th century Sir William Bouverie, a member of an artistically very talented Dutch family, afterwards raised to the earldom of Radnor.

Sir Edward Bouverie (Cat. of Pictures seen 15, Pl. xxxix) in his puffy obesity and heaviness is nearly related to a series of men portraits such as James Craggs in the General Post-Office, Daniel Danvers, and Arthur Brauthwayt. On the contrary, the portrait of Sir Jacob Bouverie (Cat. of Pictures seen 16, Pl. xl) belongs to another stage, that of dawning romanticism. He stands in the midst of a verdant and murmuring wooded landscape, but the personal interpretation is yet far from modern. His smile, half indolent half dreamy, reminds us of the portraits about 1700, e. g. Prince George and Alexander Luttrell. However, such portrait compositions, used also by Kneller in his last creations, point forward to the halcyon days that were soon to dawn upon English art. The colours on the canvas have darkened and made it impossible for us to enjoy the full harmony of the original shades; but we can still observe the strong hand and the versatility of Dahl — soon a septuagenarian — and his endeavour to follow the changes of fashion.

The Dahl portraits in the Longford collection are proved to be genuine upon very weighty grounds. The portrait of Mary Stewart Pleydell is signed 1729 and looks eminently Dahlesque with its dark shadows and globular eyes.

Regarding the portraits of Mary Clarke, Lady Bouverie, and of Sir Jacob, there is the following entry in Sir Jacob's accounts for November 6, 1724:

"Molly (Mary Clarke, Lady Bouverie) for her picture given mr. Dahl in hand 10.10.0." again on November 24:

"Mr. Dahl in hand for my picture 10.10.0."

and finally on January 27, 1725:

"Mr. Dahl for 2 pictures 42.0.0. D:o for ye frames 5.5.0."

Dahl consequently got paid about 60 guineas for two portraits which during these years seems to have been his usual fee. Also the portrait of Mary Young, Mrs. Clarke, is signed "Dahl pinxt.," and Lord Radnor on valid reasons puts its date at 1725. This Mary Clarke seems to have had some connections with the Swedish colony in London as, in 1728, she was a sponsor at the baptism of Peter Brunnberg.

In the collection of Major Buxton there are, besides the portrait of John Buxton and the very confusedly painted one of Mrs. Anne Buxton, also the portraits of two young girls. Their fresh colouring and masterly technique remind us of early works as e. g. a Mary Luttrell or a Lady Pembroke.

Miss Buxton, signed "M. Dahl pinx. 1722" wears a lemon-coloured gown the silk of which stands out very beautifully against the masterly impasted plum colour of the drapery. Her face full of expression with its roguish eyes breathes a refined girlish charm sometimes met with in English art of that time.

The second portrait, that of Mrs. Mary Smith, is ennobled by a more fastidious colouring which Lens in his miniature of about 1722 tries in vain to imitate. Works like these prove that Dahl was still able in inspired moments to soar as high as in the days of his youth.

The portraits of Lord and Lady Grimston (Cat. of Pictures seen 68 and 69, Pl. XLI and XLII) also belong to his best and most typical productions of the early 1720's. This flourishing country gentleman as a type is rather like Sir Edward Bouverie. But his stately robes, the enormous periwig, and the superior air of dignified repose on the post of the massive column harmonize very well indeed with his grave airs and imposing exterior. The portrait is singularly homogeneous. The folds of the robe and the ringlets of the lace-cuffs around the well-modelled hands are alike well represented.

The portrait of Lady Grimston with her solid white figure standing out against the heavy deep red drapery forms a very clever counterpart to that of her husband.

The Rousham portraits of Sir Clement and Lady Bridget Cottrell Dormer (Cat. of Pictures seen 48, 46), the later one signed "Dahl pinxt 1720," are closely related to the two Gorhambury pictures. Lady Bridget sits at her harpsichord with the carefully drawn music. She has that same look of solidity

as Lady Grimston. Sir Clement is dressed in a blue coat with the large cuffs of the late 1720's.

In the collection of the Duke of Buccleuch at Boughton House Dahl is splendidly represented also by a series of portraits belonging to this period.

John, 2nd Duke of Montagu, is represented in the usual pose of a general but looks more like an effeminate carpet knight than a robust warrior. The modelling of face and hands is extremely sure and elegant. The colours — a deep red sash against the golden shades of the armour and the blue ribbon of the Garter — are warm and harmonizing. Mr. Charles Scott, who in his catalogue of the portraits has dated them, as a result of profound researches as regards individuals and dresses, suggests that the Duke may have sat for this portrait in 1725 which seems quite probable. At Wilton House there is a very good replica of it.

All attempts at recovering the original of the Simon engraving of the Duchess of Montagu, a daughter of the great Marlborough, have, unfortunately, proved utterly futile.

The Osterley portraits of Francis and Samuel Child, technically and in colour belonging to the Dahl of 1712, must have been painted in the 1730's as Sir Francis is here represented in the robes of a Lord Mayor; and he took office only in 1731. The picture of Samuel Child in which he wears a tie-wig seems to belong to the same date. There is in both these pictures the same warm, russet colour as in that of Sir Robert Child; but the modelling is of the same careful roundness as in an Edward Bouverie or an Addison. By the way, the portrait of Sir Francis with the Lord Mayor's emblems and Temple Bar is a typical representation of a high official of those days.

The other productions of Michael Dahl during the 1720's and 30's scarcely invite us to any close study. Unfortunately, it cannot be denied that an accomplished work such as a Francis Child is an exception; on the other hand there are numbers of indifferent pictures which must, for cogent reasons, be ascribed to the old master. The portrait of Mrs. Priscilla Cooper (reproduced by Mr. Collins Baker) however proves that the influences of a new age had not left Dahl entirely untouched. The influence of Hudson, creator of so many charming portraits of girls, is clearly visible in it while pictures like those of Miss Buxton or of Margaret Cavendish Harley are intimately connected with the earlier production, of Dahl himself.

The youthful portrait of Thomas Gray, the poet, proves that as late as in

1736 Dahl was still able to create a work saturated with a solid and expressive interpretation of humanity. The colouring of the fashionable coat, a tasteful orange, is at once distinguished and fastidious. The youthful dreamer stands there absorbed in an epistle of Horace to Aristius. This brilliant portrait surely is an admirable production of an artist who was at that time nearly an octogenarian.

*

The earliest specimen of Dahl's art known to us is the portrait of old Queen Kristina surrounded by all the emblems and accessories with which the "Great Century" loved to glorify Royalty. The last portrait of his that we have dealt with is that of the youthful poet Thomas Gray who is reading his Horace in the midst of the murmuring and verdant wooded landscape of the Romanticism. Both these belong to totally different worlds and periods. During the interval separating them from each other there ripened in the general consciousness a wholly new conception of man and nature. The development of this conception, the centre of which was England, is mirrored in the portraits. In Dahl's art we are able to follow the march of the periods and to observe their changing types. It very nearly looks as if figures and expressions had changed with the dresses. Drawing, colouring, and handling of the brush mirror the changes in temper and in the way of looking at things.

To me the youthful and promising Dahl just back from Italy and setting out for a career in England is most fascinating. Cherishing the human conception of the "Great Century" and well versed in the forms of the Italian late Baroque and in the colouring of the Venetians he used the powers of picturesque style more radically and purposefully than any other contemporary English portraitist. I have demonstrated above that his interpretation and technique became by and by anglicized, and that in this way his overripe picturesque manner softened down. Dahl naturally never thought of wholly relying in his art upon any decidedly plastic style. Efforts in such a direction were not made within English art until long after his death. His works' still live chiefly by the rhythmic harmony between colouring and light. For even admitting that Dahl generally proved himself a lover of ostentatious accessory and of elegant ornamentation he still knew how to draw a distinction between colouring and motley colours.

When comparing the portraits of the Countess of Portland and of Mrs.

Bristow I have proved that even in his latest works he knew how to adapt the esthetic effects of the picturesque style, softened down in his latter manner.

In his choice of colours the Anglo-Italian combination was of the greatest importance; the composition again is typically English.

At times he was capable of producing pieces of masterly draughtmanship but even here he was fearfully uneven. Some of his best works are disfigured by badly drawn details. Even when at his best he seldom gives us any really thrilling and convincing interpretation of personality. In this he is always conventional. When there is found any trace of realism — as e. g. in the portraits of admirals, clergymen, and scholars — this is simply in accordance with the methods of contemporary portrait painters. His power of adapting himself to the demands of the age is sometimes bound to make his art a little impersonal. But we must not overlook the very small amount of liberty permitted to portrait painters by the artistic canons of the age. If we except Kneller who undeniably shows more spirit, scarcely any contemporary English portrait painter rises superior to Dahl. He lived during a period when the art of all Europe was on its course downward. The one movement of vivifying character that rose while he was still fully active, viz. the French Rococo, never influenced him. The Italian impressions were rather few and occasional; compared with them the commissions were too numerous for Dahl to be able ever to maintain a high level in his works.

His studio copies after the leading Italian artists of his day have either disappeared or fallen into oblivion. I have been able to unearth only one of them which some years ago was brought from England to Stockholm and is, at the present moment, in the possession of Captain Stackell. It is clearly and firmly executed, and seems to have been copied from some contemporary Italian picture of mythological character.

Another of Dahl's activities which ought to be mentioned here is that of miniaturist, though, unfortunately, I have not come upon any traces of it. Horace Walpole was the owner of a miniature self-portrait of himself. The notice which comes from a source too reliable to allow of any doubt does not seem incredible as most contemporary portrait painters also mastered this department of art. But after Dahl had advised Boit and Richter chiefly to cultivate miniature painting he seems to have left the transposition of his works with them and very seldom to have taken it up himself.

The rising generation of English painters, however, looked upon him as rather a deteriorating example. Walpole, in his "Anecdotes of Painting," speaks of him and his generation with the greatest indifference; and we read in the correspondence of Reynolds that people no longer felt satisfied with stereotyped pictures like those of his age. That he was not to the taste of classicists and pre-Raphaelites is quite obvious. The declining reputation of Dahl and of his whole generation is reflected in the sale prices of their pictures. It is quite natural that the changes in value of Dahl's paintings should closely keep pace with the appreciation of contemporary art. Only occasionally did he rise above its average level; very rarely — at any rate in his halcyon days — did he deliver indifferent work. On the contrary he was always a typical and worthy representative of the English portrait painting of his age.

The generation of English artists belonging to the period between Van Dyck and Hogarth has often been looked upon, and with a certain right, as a collection of rather indifferent and mediocre persons. Still we must not overlook their contributions. English portrait painting with every right is most highly appreciated, and we always connect with it the conception of refined taste and noble style. *Grandezza*, *decoro*, and *grazia* have always put problems to art — and especially to portrait painting — upon the solution of which its value is greatly based. And the very upholding of the noble traditions of style amongst artists and connoisseurs was the great merit of Dahl and his contemporaries. Without their contributions the golden age of English art would scarcely have come into existence.

The Life and Art of Hans Hysing.

The Hysings probably were one amongst numerous families of German artisans who tried their luck in Sweden after the peace of Osnaburg in 1648. Two relatives, the painter Jacob³⁰⁹ and the goldsmith Diedrich Hysing, were carrying on active business at Stockholm during the last decades of the 17th century. The latter, who on April 22nd, 1676, became a master and on March 14th, 1695, an assessor of the corporation had his three sons, Hans, Jacob and Diedrich, made apprentices.³¹⁰ Although the old goldsmith obtained various distinctions from his corporation it seems obvious, from its records, that during the fatal years of dearth at the very end of the 17th century he had to share in the unemployment, may be even the poverty of his colleagues.

Just before the end of the century the alderman Donat Feiff lodged a complaint with the burgomaster about getting no aid from the assessors in stamping the gold and silver. Everybody excused himself. Diedrich Hysing explained that he lived far away in Södermalm and had well-nigh abandoned his work as he could earn nothing; consequently, he asked to be discharged. It seems as if he had actually obtained it for, in the records of the year 1701, we are told that Diedrich Hysing did not attend to his business. According to the census rolls of 1702 he had sold his house in the parish of Maria Magdalena and in the quarter "Jupiter det Mindre" to the brass-smith master Niclas Brusell. He was, however, still alive in 1707 and present at the discharge of his son Diedrich.

Amongst the Hysing brothers Hans, however, was the only one to obtain money and favour from his art. Having had his name entered as an apprentice with Veit Engelhard Schröder on May 13th 1691 he for three years practised as a goldsmith; after that, like Charles Boit, Fredrik Peterson, and Christian Richter he took to painting.³¹¹ His chief ideas Hysing got from David von Krafft who had just returned from his European tour and was at that time the leading Swedish portrait painter.

In 1700 Hysing went over to England; unfortunately, we know very little as to the fortune he met with in that country. From what has been said above we are aware that for many years he lived and worked with Dahl³¹² and like him was a member of St. Luke's Academy (founded in 1711)³¹³ and in the 1730's of the Virtuosi Club whose members were painted by G. Hamilton in 1735. On October 7th 1721, he was married to Frances Breton³¹⁴ of St Anne in Westminster.

In Lord Egmont's diary³¹⁵ we are told that, in 1730, Hysing lived in Leicester Fields and had a number of distinguished patrons amongst whom was also the famous diarist himself. Contrary to Dahl he was favoured with repeated orders from the Court. Even after the death of his old master he continued his friendship with his family and in 1752 was a witness to the will of Dorothy Dahl. In the artistic life of his own time Hysing seems to have been much interested to judge from several portraits he painted of the then leading artists such as Zincke, Vertue, Tillemans, Faber Junr. etc. Hans Hysing died in 1753 and was buried at St. James's in Piccadilly.

The few opinions of Hysing and his art that have reached us throw a favourable light upon him. Vertue who often got his information from him praises his capacity as a painter and his personal modesty. Lord Egmont calls him Dahl's best pupil. That this was not a mere phrase can be gathered from a study of his art.

The works of Hans Hysing seem to have fallen into nearly total oblivion. His name has become so strange to art dealers and experts that it has hardly ever, even tentatively, become connected at sales or exhibitions with any portrait from the 1720's, 30's, or 40's. The very scanty list of his known portraits consequently consists — with very few exceptions — of authentic, signed, dated, and generally also engraved pictures met with during a progress of research in private collections. Unfortunately, I have not been able, starting from these key portraits which became known to me only when my last visit in England drew towards its end, systematically to take stock of any considerable number of collections in order to prepare an exhaustive and representative list of his works. I therefore limit myself to reproducing a few of them. By this and by my catalogue I hope to be of some little use to those English experts who are happily able to make profound researches on the spot into the rather unknown sphere of portrait painting belonging to the first decades of the Hanoverian dynasty.

We know of no authentic works of Hysing dating from his years of apprenticeship with David von Krafft. However, Professor August Hahr, in his suggestive monograph on Krafft, points out that there exists in the Upsala University collections a portrait of the Professor, afterwards Secretary of State and Ambassador Johan Bergenhielm which was painted by an artist who left Sweden in 1700. Research has not yet obtained any exhaustive and decisive knowledge of artistic life during that period; and so far we know of only two painters who left our country in 1700, Hysing and Swahn. No work by either of them belonging to the period before 1700 has so far become known. The career of Swahn after his emigration is totally unknown. Consequently, Professor Hahr has tentatively attributed the portrait to Hysing. I reproduce it below (Pl. XLIV) in order to facilitate the study of parallel works in Sweden or England by which the knotty problem may perhaps be cleared up.

Curiously enough we are possessed of very little information concerning the activities of Hysing during his first two decades in London. We only know that between 1700 and 1725 he lived with Dahl and was influenced by him. For his few commissions known to us during that period — a portrait of Queen Anne and another one of the Countess of Bristol — he apparently was obliged to Dahl. Perhaps he has also painted a few of the pictures generally ascribed to his master. If we are tempted to challenge his part in Dahl's successes we might emphasize the fact that after their separation the older man's works became more indifferent and his fame less brilliant while Hysing seems to have experienced numerous successes. However, Dahl's works are to homogenous and his execution too different from that of Hysing to allow much for the likelihood of such an insinuation.

I am able to reproduce below two of the works belonging to the halcyon days of Hysing. The portrait of Arthur Onslow (Cat. of Pictures seen 4 a, Pl. XLV) in the structure of the face slightly reminds us of Dahl, a comparison which becomes obvious when we look at the latter's portrait of Edward Des Bouverie (Pl. XXXIX). But the countenance itself is a different one, more manly and convincing. The sitters of Hysing also generally have stronger modelled and more elegant hands. As in every other of his portraits known to me he achieves a more perfect draughtmanship than does Dahl. The colour, tuned to a discreet greyish brown, is less attractive than that of Dahl.

By its whole arrangement the portrait of William, 1st Earl of Cadogan (Cat. of Pictures seen 2, Pl. XLVI) lends itself to a presentation portrait. He is represented in the pose and with the pomp suiting a Commander-in-Chief. One hand grasps the general's baton while the other leans on the hip pushing back the elegant coat of red velvet. Strongly and decisively he looks into the face of the spectator, and the whole man conveys an impression of manly and aristocratic seriousness. A comparison with the Dahl portrait of the Duke of Ormonde (Pl. xxxv) points to the difference in temper and manner of expression of the two masters. Hysing undoubtedly was the better interpreter of character and the cleverer modellist; in works like this he was just as fastidious a colourist as Dahl. It may be a little risky to judge Hysing by help of this portrait which was painted in the very year of the general's death. For it is possible that it was not painted at all *é vivo* but only after death, and then probably in imitation of another portrait. In spite of zealous investigations I have, however, not been able to come upon an original.

Contrary to his teacher Hysing was patronized by the new dynasty from the members of which he got several commissions. We know of the portraits of the three eldest daughters of George II in coronation robes and of those of the Princesses Amelia and Caroline; there is also one depicting George III as Prince. Besides, he painted the Princess Anne and her consort William IV, Prince of Orange.

The original of the last-mentioned portrait (Cat. of Pictures seen 6, Pl. XLVII) I have, unfortunately, not been able to see. Through the courtesy of the Rijksmuseum at Amsterdam where it is ascribed to Hysing — on what ground is unknown to me — I have obtained the photo reproduced below. I am unable thus to enlarge upon its characteristic style but must refer only to the notice in the catalogue and to the picture itself.

Finally it ought to be mentioned that Hysing executed a great number of portraits of artists. To judge from the engravings his conceptions are dependent on those of Vertue, Richardson etc.

The works of Hysing are far too little known to allow of any general estimate of his importance. I therefore confine myself in pointing out that Georg Engelhard Schröder in certain of his works — e. g. in the Sala portrait of King Frederick I of Sweden — shows a striking resemblance to his friend and teacher and it is pleasant to remember, in this connection, that Hysing as a youngster had been an apprentice under the father of Schröder.

The Life and Art of Charles Boit.

Charles Boit was the most widely travelled and perhaps also the most famous of the Swedish artists whose activities lay in England at the beginning of the 18th century. In a life full of ceaseless unrest, chequered and varying fortune, he fought his way with bold and even reckless enterprise to the most eminent patrons in Europe. At the Courts in London, Paris, Vienna and Dresden, he was extremely active and favourably received. He got into connection with John William the Elector of the Palatinate, perhaps the greatest Royal connoisseur of enamel and miniature painting of the day, and when Peter the Great of Russia during his travels wished to get into touch with the leading artists of the time Boit was at no loss as to how to secure commissions from him. His art is a good measure of the small differences and great similarities of portrait painting to be seen in the various European countries at this time.

The habit of roaming from country to country was common to all known members of the Boit family, who were presumably of Huguenot extraction and persecuted on account of their Faith. Honoré Boit³¹⁶ with his sons, Alexandre and Charles³¹⁷ (the last-mentioned was the father of our artist), immigrated to Stockholm probably in the late 1640's³¹⁸, and, like so many other enterprising and adventurous Frenchmen, sought his fortune in Sweden which had so recently risen to be a Great Power. With so many of their countrymen they plunged headlong and somewhat recklessly into the most widely differing business enterprises. For instance Alexandre Boit applied to the Crown for two such totally different concerns as the monopoly of the import of fine paper³¹⁹ and permission to found saltworks³²⁰; the latter was granted³²¹ him and Charles Boit. A similar establishment was also started at Hönö in the parish of Öckerö, Bohuslän. Charles devoted himself to the silk trade in which at the beginning he seems to have been successful. In

connection with Queen Kristina's coronation he undoubtedly did good business and, for example, supplied the silk for the coronation dress of the heir presumptive, Prince Carl Gustaf.³²² On November 24 the same year he married Maria Creveleur³²³ of Calais. According to the census papers of the year 1652, Boit was living as a well-to-do merchant³²⁴ together with his wife, two maids, Kerstin and Margreta, and an assistant named Hans, in a wing of the palace recently erected by Field-Marshal Lennart Torstensson.³²⁵ Alexander Cooper³²⁶, the miniaturist, was their next-door neighbour. The silk ware-house, so centrally situated, seems to have achieved a rapid success. For instance Queen Kristina³²⁷, Magnus Gabriel de la Gardie, the Lord High Chancellor³²⁸, and Duke Adolph Johan³²⁹, all belonged to Boit's most assiduous customers. A far too extensive practice of giving credit — curiously enough at that time payment of deliveries to the Crown, the Royal Family, or the high nobility, was considered a huge honour — soon involved Boit in very serious difficulties, and it was of great assistance to him that in 1663 he became the possessor of the large tennis court, situated at the back of the old Royal palace, "Tre Kronor"³³⁰, and appointed tennis instructor as payment for a claim on the Court enamellist, Pierre Signac.

In spite of this the family do not appear to have been in very comfortable circumstances during the years which elapsed until the death of the tennis instructor in 1679³³¹, especially as rather large preliminary expenses were incurred in connection with this business³³², and a staff of servants who also had to be supplied. Teaching the young courtiers the noble sports also belonged to this post. Meanwhile the family had increased. In 1655 his son Alexander, in 1662 his son Charles and in 1664 his son Honoré³³³ were baptised. It is therefore probable that the enamel-painter, Charles Boit, first saw the light of day in one of the smaller buildings adjoining Torstensson's palace and afterwards spent his early years in the official residence which was assigned his father as tennis instructor. He undoubtedly passed many hours in picking up the balls at the games to which the gentlemen of the Court devoted a lot of time daily, or in watching the Royal pages practise their knightly sports, which were taught them by his father. These surroundings proved a good school for him to learn the difficult but important art of good manners; that he mastered it may perhaps explain his numerous and otherwise fairly incomprehensible successes at the different Courts of Europe. The father's knowledge of materials and colours perhaps was of some importance to Charles,

just as it was to Van Dyck, the son of another silk-merchant. If young Charles Boit gained much of the culture and refinement of the courtiers of the day, life did not grudge him opportunities of observing the immorality which characterized that period. The tennis court, which was in 1699 transformed into a theatre, became the notorious scene of the excesses of the theatrical world and was already at that time the haunt of diverse loose characters.³³⁴

The life of that circle of Frenchmen, who held their meetings here in the evenings, was extremely fast, and in the Boit family it was scarcely better. The good instructor himself appeared in the rather unsavoury roll of seducer in a scandalous lawsuit which took place in 1667 between Nicolas de Wallerij a painter in the service of M. G. de la Gardie, and his wife. Being brought before the Court, the accused flatly denied the charge; but when required to deny on oath the truth of this and a previous accusation which had been brought against her for unfaithfulness M^{me} de Wallerij backed out and replied evasively that she knew nothing about her relations Boit. Soon afterwards de Wallerij himself eloped and on the death of M^{me} Boit, Charles Boit Sen., married M^{me} Wallerij and consequently young Charles had to spend his childhood under the sway of a stepmother. The same unprincipalled methods characterized the uncle, Alexandre, who in 1670 was charged with embezzling property belonging to his ward, Jacob Loef³³⁵, and also his brother Honoré who had chosen a profession like his father's, and was appointed dancing master to the Upsala Academy about 1690. We read in Professor Henrik Schück's book about early Upsala how the latter's inattention to duty and insolent behaviour were a constant thorn in the flesh of the Academic authorities and how finally on account of an attempted brutal assault, he lost his appointment.³³⁶

Brought up in such an environment and with hot blood in his veins, Charles Boit seems already in his youth to have been predisposed to a roaming, adventurous life, which could scarcely have allowed him to devote his time undisturbed to the precarious and difficult art of enamel-painting. It is, therefore, all the more creditable to him that with all his difficulties, external and internal, he managed to achieve the perfection which appeals to us in several of his works.

Charles Boit, who from the beginning was taught the trade of a goldsmith, went through the same artistic and social development from artisan to enamel portraitist, as did all his colleagues in Paris and Geneva. In the records of

the admissions to, and retirements from, the Stockholm Goldsmith's Guild we find the following entries³³⁷:

"A:o 1677, July 5, has Jeronimus Wessell entered young Carl Boit in the Guild for five years from this Easter, has the Reverend Doctor C. Bezelij of the German parish attested (that Boit has) received the Holy Baptism and (Boit has) paid 3 Daler as entrance-fee.

A:o 1682, August 1, has Jeronimus Wessel discharged his young (apprentice) Carl Boett as a Journeyman and (Boit) paid as his dischargement-fee 6 Daler." (Tr.)

It was probably at the age of fifteen that Carl Boit began his practical work and was accepted as an apprentice in the guild. From the records we conclude that the cautious master, Hieronymus, who some six months before had himself earned the title of Master, admitted young Boit, in accordance with the custom of the time, on trial from Easter until the beginning of July before promoting him to full membership.

Whatever may have been the reason for our artist remaining an apprentice for nearly 5½ years — the usual time for promotion to journeyman was three and to master six years — he must at any rate have received a thorough knowledge of the trade of a goldsmith. Perhaps he had already taken the first step towards an artistic career by drawing pictures intended to be set in the jewels made by his master.

From the records of the Guild of October 13, 1686, we gain the following particulars of the young journeyman's career:

"Carl Boit, the goldsmith's apprentice, paid 2 Daler in silver, telling how he learnt his trade from Master Hieronymus Wessel and qualified 4 years ago whereupon he left immediately for Paris and worked there for 3 months, afterwards living in the town of Gothenburg for a year and a half. He came here to Stockholm a year ago and is learning, moreover, how to enamel portraits. He is now applying to the guild for the right to style himself master; the guild requested him to withdraw his application as several discussions hade taken place, the purport of which was that as, after he had been taken off the rolls as journeyman, he had not worked under any master in such a way that his capacity could be judged, they thought it reasonable that he should work under some master for six months on trial after which he might apply to the guild and be promoted; after he had expressed himself satisfied with this decision he was charged to work under Master Israel Carlsteen." (Tr.)

The sojourn in Gothenburg is confirmed by the church-records of that town. Boit had evidently married a daughter of Mrs. Maria Flitzberg at an early age and according to the records of the Christina Church, a daughter was baptised on December 25, 1683, and given the name of Maria Anna. The joy of being a father was not, however, of very long duration. The register of deaths of the same Church records the fact that the baby died and was buried in the evening of February 2nd, 1684.³³⁸

The flourishing condition of the goldsmith's trade carried on in Gothenburg which led to the formation of the Goldsmith's Guild in 1692³³⁹, evidently tempted Boit to pay a flying visit to the town. In the Church records he is called a goldworker. It is impossible for me to state in what branch of this many sided trade he was most interested. So far as I know no documentary sources of information regarding the trade of Gothenburg goldsmiths exist prior to the formation of the Guild.

Historians of Art often lay stress on the fact — and with a certain amount of truth too — that young artists are frequently treated by craftsmen with pedantry, spite and ill-will. In the following episode, however, we have a contrasting example. The request made by the pushing goldsmith's journeyman to be raised from his rank to that of master was supported on two grounds which from the Guild's point of view seem very feeble: firstly on account of his services in foreign countries which, according to the rules of the Guild³⁴⁰, could be reckoned as one year's work as a journeyman (the value of which the Guild in Stockholm were scarcely in a position to judge), and secondly owing to the fact that he was now practising to learn how to "enamel portraits" and consequently was on the way to be an artist. If we consider that the aim of the institution of journeymen was to obtain good and inexpensive workers and that Charles Boit had not worked even for a single day as a journeyman to any Stockholm goldsmith, the answer of the masters, shortening his time of journeyman by a year and a half, shows a degree of unselfish good-will which does great honour to the Guild. It is also a proof that Boit's work was highly appreciated, for otherwise he would hardly have been treated so generously.

To judge by the records Boit seems at first to have been content with this arrangement. His ambition to attain the rank of master was, however, not strong enough to spur him on even to such a modest effort. For when Master Israel was obliged to go abroad in the beginning of 1687³⁴¹ and the Guild referred Boit to Donat Feiff, Junr., a pupil of the celebrated medallist, Raimund Faltz, he appears not to have obeyed these instructions. No mention of any compliance is made, at any rate not in the records of the Guild of April 12, 1687, but instead Boit repeated his request to be allowed to submit his masterpiece. In reply to a question put by the Guild as to whether he had completed his half year as journeyman with Carlsteen, he stated that he:

"for one and another inevitable reason had not worked for more than a quarter of his time with Carlsteen, asking to be released from any further work." (Tr.)

He then proceeded to relate that it was his intention to go to Berlin and seems to wish to make out that after his journey to Berlin he would be in a position to merit "promotion in the Guild." The record continues:

"The Guild wished him good luck on his journey and promised to assist him in every possible way, that he could apply to them again on his return and await their further decision."
(Tr.)

Charles Boit, however, never returned to Stockholm with any request for the rank of master. We seek his name in vain in any of the records of later years.

Of Boit's qualifications as a goldsmith we know nothing. But we may safely assume that during the years he devoted to this profession he became complete master of the technique of this art. As a consequence he laid solid foundations for his future career as an enamel-painter, and worked his way up to artistic perfection in certain branches of the profession, e. g. enamel work, which was compulsory for attaining the degree of Master. We learn from the records of the Goldsmith's Guild that Israel Carlsteen exhibited instead of a masterpiece "a diamond locket with a crown of rose diamonds" and 2 do. "without the crown with His Majesty's portrait inside." He seems usually to have been engaged on work for the Court. Therefore he never was presented at any of the meetings of the Guild. As moreover, we know from the records of the Treasury that he frequently received large sums in payment for the setting of the jewels for Signac's and Brenner's miniatures³⁴², it would appear probable that Boit now devoted his time principally to such work.

What is of the greatest interest to us in the records of the Goldsmith's Guild is the information regarding Boit's career as an enamel-painter. Here we find confirmation of Oscar Levertin's assumption³⁴³ that it was in Sweden that the artist received his first guidance in this art. Maybe he had learnt the rudiments from Pierre Signac as Levertin also suggests. If this were the case, he would already on his visit to Paris in 1682 have become somewhat versed in this art and would scarcely have left that city without making acquaintance with Bordier's and Petitot's brilliant creations. However, the modest expression in the records of 1686, "*practising to learn* how to enamel portraits" scarcely shows that his experience was of particularly ancient date. Be that as it may, the fact remains that in 1686 Charles Boit was still learning to be an enamel-painter. Elias Brenner and Andreas von

Behn were then the only enamel-painters in Sweden and consequently one of them must have been Boit's instructor.

When Charles Boit's plans of attaining the rank of Master and settling in Stockholm as a goldsmith and enamel-painter failed on account of his reluctance to work as a journeyman in the Guild, he began to investigate the possibilities of making a career for himself in foreign countries. The extremely bad times which had already set in at this period undoubtedly contributed to abate his desire to remain in Sweden. Like Dahl when he first went abroad he seems to have had hopes of returning, at any rate he is said to have stated that he only intended to leave his country for a temporary journey in pursuance of his studies, and, as we have seen, he zealously watched over his chances of promotion at the Guild.

A young and rather unexperienced journeyman of this time, had, of course, no opportunity of making a comprehensive survey of the labour market all over Europe. His choice of a place where to stay entirely depended on chance, and he was helpless in the hands of the foreign recruiters of labour of widely different kinds, who at this time may be regarded with a great deal of probability, as carrying on operations in Stockholm. It had become generally known in Europe that, owing to the "Resumption Act," art had begun to decline in the North. We know of several events which clearly show that this was the case.

Thus Eliel Aspelin tells us that Louis XIV's Ambassador tried with flattery, promises and gifts, to induce Brenner to go to France³⁴⁴, an attempt which as we know was unsuccessful. It seems rather curious that Charles Boit never contemplated betaking himself to France although as a Frenchman and an enamel-painter he would have had inducements for doing so. It is possible that he feared religious persecution.

We already know Charles Boit's plans for going to Berlin. When one considers the fact that the Elector, Frederick III, caused Raimund Faltz to be summoned from Stockholm, it is quite natural to suppose that Boit may have been attracted by the offers made by the agents of that Prince. It may also have been his intention to improve himself in the art of enamel-painting under the noted engraver and enamel-painter Samuel Blesendorf, who appears to have been in touch with Sweden as he supplied numerous pictures for Pufendorf's Swedish History.

Nor were offers from England lacking. We know that it was John Sowter

of Exeter who brought Michael Dahl to London and there probably put him in touch with the engraver, Robert White. Dahl's passport is dated July 31st, 1682, and Charles Boit was removed from the lists of journeymen the 1st of August the same year and he says that immediately afterwards he started for Paris. Very possibly Boit accompanied them some part of the way.

We learn from Vertue³⁴⁵ that in 1687 Boit, together with Sowter, went over to England. Knowing the latter's connections with the London goldsmiths it seems very probable that with promise of employment in London he induced Boit to abandon his plans of going to Berlin. According to Vertue³⁴⁶ Boit intended from the beginning to devote himself to the goldsmith's profession in England, a fact which does not at all exclude the idea that from the time of his arrival he was also engaged in enamel work.

Vertue in another passage gives us the following information regarding the artist's first years in England:

"Mr. Boit Enameller, who was bred a Jeweller and worked in that way when he came into England first occasionally went in the Country where in a Gentlemans family he taught his children to draw (tho' himself not very skillful in that way). However continuing there some time and being in low circumstances, a little spirit of Gallantry which he always affected he insinuated himself into so much favour with one of the daughters of his Patrons that she had consented to marry him. this affair being discovered, the gentleman provided otherways for his daughter was so incensd against Boit, that he threw him into jayl where he had leisure enough & necessity to study enameling which he there did from life for a small subsistence continuing thus for above 2 years & making some improvements in that way, got his liberty came to London & pursud it with success, till he became the famous artist of this Time."

It is evident from the above extract that Vertue's suppositions were somewhat preposterous: that Boit learnt the art of enamel-painting in an English gaol appears all the more ridiculous as there scarcely existed a single enamel portraitist in the whole of England at the end of the 1680's. The anonymous author to whom Vertue is indebted for this information, seems to have taken rather a dislike to Boit judging from the poor report he bestows upon him when he states that he was not even competent to teach drawing to the daughters of a country squire. The story may, of course, be founded on fact; if this were the case the probability is that the artist, who had inveigled his young pupil into making him a promise of marriage, was thrown into gaol whilst her Father arranged a more suitable match for his daughter. It was at that time very usual to buy up debts of obnoxious people in order to be able subsequently to deprive them for some time of their liberty. It is there-

fore very probable that Boit, whose affairs were often in a precarious state, might easily have fallen a victim to vengeance of this kind. And undoubtedly the incensed father took advantage of this. The allegation that Boit could have regained his freedom by the receipts from his enamel-painting can only be explained by the fact that he must have already earned sufficient to buy himself free.

We may therefore assume that Boit settled in London about, or shortly after, 1690, and on Michael Dahl's advice devoted himself entirely to enamel-painting. He seems to have been on good terms with Michael Dahl the whole time. They pushed each other mutually, a fact difficult for Kneller to tolerate, and which caused him later on when Zincke came to the fore to encourage him instead of Boit.³⁴⁷

After the death of Thomas Flatman and Richard Gibson the art of miniature painting in England was carried on only by L. Crosse and Mary Beale. Crosse, who was really at his prime just at this time³⁴⁸, is, however, not particularly well known as an enamellist and as regards Mary Beale, she seems to have painted principally large portraits in oil. Her son, Charles Beale, whose initials have sometimes been the cause of confusion between his works and those of Boit, does not seem to have been very busy during the 1690's. Thus Charles Boit was, as a matter of fact, the only enamel portraitist in England at the time. That, however, was of little importance as there were scarcely any traditions to carry on in that branch of Art. The memory of Petitot's brilliant stay in England in the 1630's and 40's had long since grown pale, and the work of the enamellists who came after him appears to have been exceptional and sporadic.

Perhaps Charles Boit's greatest merit lies in the fact that he succeeded in increasing the general interest in this fine art. The war with France which since 1689 had raged with unabated fierceness, was also of a twofold blessing to him; it prevented people from sending commissions for their enamel portraits to France and it diminished the possibility of French enamellists settling in England.

The records contained in the Welbeck archives³⁴⁹ show that Charles Boit was properly established and had already collected a number of pupils in 1694. To these belonged the noted archaeologist and bibliophile, Humphrey Wanley, who afterwards became Lord Oxford's librarian at Welbeck Abbey, and from whose correspondence with John Milward, another of Boit's pupils,

we gain several particulars of the artist's life. On March 20, 1694—5 Wanley writes from Coventry:

"Everybody here is glad to see me, and gladder that I have left Mr. Boit,"

a phrase which rather suggests that Boit visited Coventry during his adventurous career as a teacher.

A letter from John Milward dated August 17, probably 1696, shows that Boit had already come in contact with William III. The king had given him commissions for which he had not received payment. Boit went to Holland in order to obtain the money and also more work; from whence, however, he was expected to return in the King's suite. In March 1696 William III appointed Boit permanent Court enamellist, an honour which no one had held in England before him and which he enjoyed also during the reign of Queen Anne.³⁵⁰ Shortly after this appointment, he came into touch with another sovereign who in his day roused a great sensation in London, namely Peter the Great.³⁵¹ It is well known that his first visit to England took place in 1698 when artists rallied round him with the greatest interest. For Peter entertained a sincere love of the fine arts — he had himself learnt how to engrave in Amsterdam — and often attempted to persuade artists to return with him to Russia. The fact that he then summoned over 500 artists³⁵² from England shows that he also knew how to attract them. Nevertheless his commissions were feared as much as sought after by portraitists. The Tzar took a childish joy in making grimaces during his sittings and it specially amused him if he could succeed in terrifying the poor artists with an expression of rage. This, however, did not deter either Kneller or Boit from painting his portrait. Boit evidently succeeded in winning Peter's favour and even twenty years later was commissioned to paint the portraits of the Tzar and the Empress Catherine. This result may have been partly achieved by his technical skill in enamel-painting which must naturally have aroused the astonishment and interest of the knowledge-loving barbarian.

We know from Milward's letter that the artist was in London in 1697 and 98, and it is very probable that he had already at that time obtained many commissions amongst the same clientele which, as we have seen, favoured Dahl.

In spite of these great successes Boit left England³⁵³ in 1699 and does not appear to have returned until 1704. He first went to Holland where on

account of his previous connection with William III he had several openings of obtaining more work.

In the beginning of the new century we find him engaged at the Court of John William the Elector of the Palatinate, at Düsseldorf. Milward writes as follows:

"Boit, I heer, is at ye Elector Palatines Court."

Here Boit had a most welcome opportunity of again coming into contact with skilled enamellists after his long isolation in England. Ardin, the Swiss, and his instructor Peter Boy of Lübeck, were during these years assiduously employed by John William. Charles Boit's work at the Düsseldorf Court, the portraits of the Prince and his Consort (Pl. LI, fig. 1 and 2), reveal rare perfection in the art and to my mind are amongst the best works ever produced by the artist. If Boit had any ideas of seriously settling in Düsseldorf, such plans were completely frustrated by the severe competition he encountered there. Moreover, the Great Northern War which had just broken out impaired his chances of obtaining work.

The following passage in Milward's letter to Humphrey Wanley, dated April 23, 1700, rather suggests the possibility of the truth of the above:

"I hear Mrs. Boit is coming over, and I fear ye warr in ye north are a great obstruction to Boit's business."

From this extract we gain some fresh information of very great interest: the fact that Boit was married and had evidently taken his wife with him to Düsseldorf, but perhaps on account of the unsettled state of Europe he allowed her to return and continued his journey alone, now in the direction of Vienna.

In Vienna, poverty-stricken through the Turkish war, portrait-painting was in the hands of two very indifferent artists, viz. Franz Stampart and Johan Michael Rothmeyer. Through the founding of the Strudel Academy in 1704 and also owing to the return of Johann Kupetzski from the South a new renaissance in portrait-painting was experienced.

It is not impossible that Boit had with him introductions from John William to the Emperor, who was his brother-in-law. In any case the portrait of Leopold I, signed and dated 1700, shows that the artist almost immediately got into touch with the Court. Shortly afterwards he obtained the highly complimentary as well as remunerative order to paint on an enamel (38×46

cm.) a huge allegorical group portrait of the Emperor's family. Whether he conceived this plan himself or not it must all the same have appealed to a very high degree to his versatile and avaricious mind.

A partiality for gigantic enamels, which is easily understood at a time when alchemy and chemical experiments flourished in nearly all the Courts of Europe, characterizes Boit during the following fifteen years, but this hankering for the immense robs several of his creations of a great deal of their charm. One cannot help thinking that the artist himself was perfectly aware of this and it was only his love of money which gave him this impulse. According to a statement in an inventory of the Empress Marie Therese's "Worldly Treasury" drawn up in 1750 by Joseph Angelo de France, director general, and Ignatio von Schwingheimb, treasurer, Boit received no less than 6000 ducats for his Vienna enamel.³⁵⁴

The enamel, now preserved in the State Museum at Vienna has, by no means, an esthetic value corresponding to its absurd cost nor does it in any way rank in reasonable proportion to the artist's work. Besides, owing to an accident, it was broken in half and is now disfigured by an immense crack, concerning the origin of which the learned traveller, Johann Georg Keyssler³⁵⁵, tells the following incredible anecdote in a letter dated August 23, 1730:

"Drey Jahre vor des Kaiser Leopolds Tode emailierte Boet, ein Schwed, eine goldene Tafel und bildete auf derselben die ganze damals lebende, kaiserliche Familie ab. Nachdem Sie fertig und von Kaiser sehr berühmt worden, setzte er sich unversehen daraf, worüber sie durch die mitte einen Riss bekam, der noch beachtet werden kann, ungeachtet der Künstler allen Fleiss angewandt um ihn herauszubringen."

The whole story — which contains incorrect information as regards both the year of origin and the fee paid — is highly suspicious but even if it does contain a grain of truth one is more inclined to suppose that the crack occurred in the last burning and that the artist tried to save his honour by concocting the above tale. That he was successful is proved by the fact that he received his somewhat exorbitant fee. In Vienna the enamel was in Keyssler's time still regarded as a great curiosity because in the general opinion — though erroneously — it passed as the largest in the world.

Shortly after the completion of this group, however, Boit seems to have gone back to London as in 1703 he painted a portrait of Joseph Addison.³⁵⁶ On his return to England the artist was still practically without any competi-

tors. Owing to the succession of Queen Anne to the throne her consort, Prince George, was able to be a more influential patron to the Scandinavian artists in whom, as we already know, he showed very great interest. Boit immediately availed himself of this advantage. Already in 1704 we find him working for the Court³⁵⁷; in the Treasury books of 1710 he is called "Her Majesty's enamellist³⁵⁸, an appointment³⁵⁹ which assisted him in attracting many noble clients such as, for instance, the Duke of Marlborough and the Duke of Ormonde. The fact that Boit engaged Frederick Zincke to come from Dresden and the Swede Otto Peterson to enter his service shows that his work was greatly in demand. As our knowledge of the latter's activity is entirely connected with his work with Boit it seems suitable to give here a resumé of such facts concerning his life which we have been able to obtain.

Otto Fredrik Peterson was probably born³⁶⁰ in 1673 and was the one legitimate son of Otto Pettersson, a goldsmith of Stockholm, and his wife Lucia Wulf. Otto Fredrik lost his mother when he was only a year old. The inventory drawn up after her death affords us a peep into a very well-off home and shows us that she belonged to the most respected middle-class circles of the capital. She also owned the half of a house in Västerlånggatan (situated within the Northern gate) and half of a house in Lower Nygatan. Her solid stock of jewels, gold, silver and English pewter which together was valued at over 18,000 riksdaler in copper money, shows that she had carried on a very extensive business which seems to have been fairly lucrative. On jewels as security she lent money to such distinguished people as Mrs. Maria Gyllenstierna, Cremer, Captain of the Horse, and Jacob Stiernberg. When she drove through the town it was in her own sleigh and covered with her own handsome bear-skin rug.

But very little of this grandeur fell to the lot of Otto Fredrik. As a matter of fact she had been married twice before, first to Jurgen Schuldt and afterwards to George Lindemeijer. By these marriages she had no fewer than nine children of which the eldest, Anna, was at the time of her mother's death married to the architect, Joh. Tob. Albin. By Easter 1675 the property was to be divided and the bevy of children scattered. Until then Mrs. Elizabeth Schick with the 18 year old Lucia Lindemeijer (afterwards married to Veit Engelhard Schröder and mother of the Court portrait-painter Georg Engelhard Schröder) was to act as house-keeper and cook for the children.

Otto Fredrik's share amounted to scarcely 3000 riksdaler. The father

also arranged that the little boy should inherit the furniture in the room where he had toddled about between a stone table, a chest and a large canopied bed. The child's property the father himself undertook to administer and promised to allow him as interest on his capital food, clothing and house-room and give him a Christian upbringing until he reached the age when he could provide for himself.

After his half-sisters had moved at Easter to their grandmother, Lucia Castens, Otto Fredrik, alone, seems to have remained under the paternal roof until 1677 when his father was married again to Catarina Bartelsen³⁶¹ who bore him five children in rapid succession of which only a daughter, Anna Maria, reached the age of maturity.³⁶² The father appears to have wished to bring up Otto Fredrik as well as his younger half-brother Wellam, to the trade of a goldsmith.³⁶³ In the records of admission and retirement of the Stockholm Goldsmith's Guild we find it thus written:

"In 1687, 20 July, Master Otto Pettersson caused his son Otto Fredrick Pettersson, born in this city, to be entered as an apprentice for 4 years from date, and paid his enrolment fee at the usual rate of 2 silver riksdaler." (Tr.)

It was thus from his father that Otto at the age of fifteen received his first lessons in the goldsmith's art. He appears to have given up this occupation in favour of painting before reaching the rank of journeyman. The inventory taken after the death of his stepmother in September 17, 1696, contains the information that Otto Pettersson's son by his former marriage, the portrait painter Otto Fredrik, still had due to him a portion of his mother's inheritance.

Peterson, like Michael Dahl, seems to have begun his studies in painting under Martin Hannibal and whilst with him completed several works which have been alluded to in a previous chapter, and which when he left for England he deposited with his father along with the money from his godfather, a violin, and two flutes.³⁶⁴

When he was in London he began to suspect, on good grounds, that these possessions would never be returned to him, and for this reason he gave the jeweller, John Wessel, a warrant dated London July 9, 1709, in which he calls himself "Meister Mahler oder Konstschilder wohnhaftig in der Parochis genemet St. James," and in which he empowered him to recover from his father the pictures as well as his share of the inheritance from his mother and his grandmother. The father who according to the records of the Guild of May

13, 1709, is spoken of as "old, not present" and died in the following year, was, however, completely ruined and the inventory after his death shows that during the last years of his life he lived on the charity of his son-in-law, Olof Green, collector of taxes, who seems to have had prayers asked for his father-in-law in two churches and bestowed upon him a very distinguished funeral.

Concerning the enamellist Otto Fredrik Peterson's further fortunes in England we only know that he, together with Boit and Zincke took part in the work of the great triumph enamel. He seems to have remained in London until his death and now and then gave Vertue valuable information regarding his Swedish fellow artists. We only know one work by Peterson, viz. the portrait of John Gay which is now in the Wikander collection in Stockholm. As far as one can dare to judge from this one work Peterson, though in softness of colouring and fineness of drawing he cannot compete with Boit, far surpasses Zincke. In spite of that he never seems to have understood how to gain the favour of the public and by degrees fell into great distress and ended his days in September 1729 in the debtor's prison of Marshalsea. In his will (Somerset House) evidently written shortly before his death, he appointed his son Christian his heir to any property which might remain over when his debts and funeral expenses had been paid.

During his first London years, however, the artist was in all probability occupied with Boit's great triumph enamel, to which we shall now return.

Encouraged by his successes in Vienna Boit, shortly after the battle of Blenheim (1704), made a sketch for another enamel of far larger dimensions which was intended to be the largest in Europe; he soon succeeded in winning Prince George's support for his vast scheme.

By comparing Vertue's description³⁶⁵ of the events which took place with the letters of supplication sent by the artist to the Lord High Treasurer, we can follow Boit's behaviour in this tragically celebrated story.³⁶⁶

In this work, which began some years before the death of Prince George (1708), and which was carried on regardless of cost, not only Boit but also Peterson and Frederick Zincke took part. According to the original plan the enamel, which was rectangular and measured 22×18 inches, was to represent Queen Anne sitting on her throne with her advisers standing on her right side and her ladies-in-waiting on the left, whilst the genius of victory introduces to her the Duke of Marlborough and Prince Eugene of Savoy. In front of her on the ground lie France and Bavaria vanquished among wea-

pons, standards and war trophies. Louis Laguerre painted the subject in oils and Boit, who consequently cannot even take to his credit the glory of himself inventing the subject, was to transpose it to enamel. In order to finance the preparations for the work Prince George advanced a thousand pounds promising to pay another thousand on its completion. Judging by his extensive preparations we may assume that Boit intended at the beginning to take up the work seriously. He bought a building site in Mayfair, where he attempted to construct an ingenious oven which had to be fired with 7 sacks of wood at a time and in which he could produce the same amount of heat in a few minutes as could be obtained from an ordinary gas oven in some hours. The experiment cost between 700 and 800 pounds of which, however, Boit never paid a penny. Instead he squandered his, or rather the Prince's money in living a life of revelry. Prince George visited him at his laboratory shortly before his death which for a time caused a standstill in the work. In 1709, however, Boit received another 500 £, and in order to re-establish confidence in himself at the Court, he now began to work in earnest. He mounted the enamel on gold-plate and copied in water-colours Laguerre's subject on the enamel. The Court seems to have taken a fancy to his miniature. First of all he was promised an advance of another 2 à 300 £, after which his reputation as a painter rose considerably. He received more and more commissions from the Court and society. This, however, did not prevent him from asking for £400 instead of the promised³⁶⁷ £300 in a letter to the Lord High Treasurer, dated December 23, 1710. Shortly afterwards, however, the famous breach between Queen Anne and the Duchess of Marlborough occurred which led to a change in favour of the peace party, the results of which even extended as far as Charles Boit's enamel. The Queen desired that the ladies-in-waiting on her left should be removed, among whom was undoubtedly the Duchess of Marlborough. In their place she wished to have the Duke of Ormonde led by the genius of peace. These alterations were made on the enamel. In connection with these it appears that the artist himself wanted to make some further alterations. On January 9, 1711/12, he writes as follows to Robert Harley, Earl of Oxford, Lord High Treasurer:

"The Great peice I am at work on for Her Majesty is now in good forwardnesse, but if it be her Majesties pleasure that there should be any Alteration made in it, I can yet doo it; And pardon me, My Lord, if in my humble Opinion I think it not a pitty that some Addition of Glory should not be made on the present Transmutation of the Scene

of a happy peace from a Bloody War, And I doubt not of proposing a Suiteable Scheme, as the Shutting up of the Temple of Janus."

Later on Boit again refers to his need of money and asks for £200. As far as one can understand from Vertue, this suggestion of Boit's does not seem to have been accepted. On the other hand he carried out the changes commanded by the Queen on his sketch of the enamel which, however, had never been in the fire since the drawing was made. After the Queen's alterations were completed the Court were not inclined to sit to Boit. Prince Eugene of Savoy who was visiting England absolutely refused to sit to him. The enamel had therefore to remain in that condition; Boit undoubtedly cared little for this as he had long held a suspicion that there was no possibility of his being able to complete the undertaking. Nevertheless he drew fresh advances on this enamel which he had no intention of finishing. He writes to Lord Oxford on April 25, 1713, as follows:

"My late Trouble and Confinement has not only been very expensive to me but very Injuriose in my Businesse."

In a confused and piteous manner he asks for a further advance of £100, offering to paint as many portraits of the Queen as correspond to this sum and adds:

"it would be an immediate Cure to my Trembling hand and My akeing heart, Two sad companions in my bussinesse."

On September 21st of the same year he asks again for an advance, as he has a man living with him whom he had recently sent for from France to help him with his work:

"I know not how to goe on for I have been at Great Expencc in the Person's Comeing over, and he has been Ill of a feavour at my House Ever since he came."

This prayer of his seems to have remained unheard for Boit's next and last petition to the English Authorities is dated October 13, 1713, and brought him in another £100. On the receipt of this sum according to notes in the Treasury papers, he is supposed to have exclaimed:

"If the great piece be not dispatcht it shall then be wholly my fault."

Soon afterwards came the conclusion of peace and the death of Queen Anne. As Boit, however, continued to delay with the work, legal proceedings were taken; orders were given to distrain his possessions and it was un-

doubtedly the intention to throw him into the debtor's prison. In order to escape such a fate he fled across the Channel.

It is possible that when Boit first left England he made his way to the Court of the Palatinate where he tried to procure introductions from "Raugreffin" Louise to her sister the Duchess Elizabeth Charlotte of Orleans, the mother of the Regent. At any rate on his arrival in France Boit found extraordinarily grateful fields for his activities in the circle of Philippe of Orleans. According to Henry de Chennevière he had been presented by Jacques Antoine Arlaud, the tutor and favourite of the Regent. The Regent himself was an enthusiastic enamel-painter and it does not seem improbable that on occasions Boit acted as his instructor. It is uncertain whether Arlaud had ever practised the art of enamellist. After the death of Elisabeth Sophia Cheron and after Jacques Philippe Ferrand, offended by Louis XIV's refusal to give him lodgings in the Louvre, had well terminated his activities, there was scarcely any native-born enamellist who could compete with Boit. He knew well how to turn this favourable situation to account.

From Levertin and Clouzot³⁶⁸ we learn that Boit sought admission to the French Academy; but he was refused owing to his "Gallican religion." However, at a meeting of January 30, 1717, his request was granted by special recommendation of Philippe of Orleans, who expressed the desire in a letter written by the Duke of Antin³⁶⁹ that Charles Boit "peintre ordinaire du Roi d'Angleterre" on account of his extraordinary merits should be admitted to the Academy regardless of the religious difficulties which had hitherto stood in his way. In support of Boit's candidature the Regent sent a copy on enamel of Jacques Blanchard's "Compassion" which won the approval of the Academy. By February 6, Boit had made his entry into the Academy³⁷⁰ and seems, if one may judge by their minutes, to have taken part at the beginning in its transactions.

Thus Vertue's statement that Boit became a Catholic in order to gain admittance to the Academy, is entirely unsupported. Neither did the Regent, as Vertue tried to make out on Otto Fredrik Peterson's authority, give the artist lodgings in the Louvre or a yearly pension. New triumphs, however, still awaited him. We know that Peter the Great, delighted to meet him again on his visit to Paris in April 1717 honoured him with several commissions, that Philippe of Orleans caused him to transpose Rigaud's celebrated portrait of Louis XIV, that the Duke of Aumont, who had been the French

Ambassador in London since 1713, avowed himself to be Boit's patron and that³⁷¹ at a levée he had the honour of handing over a portrait of the young King Louis XV. About the same time — August 6, 1718 — Boit presented a portrait of his patron, Louis Philippe, to the Academy. On September 24 of the same year he was present at their meeting but seems to have broken off his brilliant stay in Paris shortly afterwards and betaken himself to Dresden. It was presumably on his way there that he again visited the Court of the Palatinate. In any case Countess Louise appears to have enquired about him from her sister, the Duchess of Orleans, who writes:

"Boite kene ich gar woll, habe ihm vor etlichen tagen dess czaar contrefait in email abgekauft, so perfect gleich ist. Er hatt mir auch 2 schönne stücker gewiesen, so er gemacht, eine Andromede undt ich weiss nicht mehr wass dass zweyette stück war. Er hatt mir nicht gesagt das es vor mein sohn wäre. Ich erinere mich nicht, das er mir jemahlen ein schreiben von Eüch gebracht hatt."

However, during his stay in Paris and Dresden Boit collaborated with the young Swedish painter, Martin Meytens, Junr. who in his auto-biography³⁷², after describing his fortunes as a child, gives the following details of his sojourn in Paris:

"But Sweden under Charles XII was not the right school by preference for young artists. He therefore went abroad in his 18th year, first to Holland; from where in 1714 in the train of George I he left for England where he made up his mind to study the sciences, nay, even philosophy. In art he especially cultivated his talent for enamel and in this connection studied very diligently the works of Van Dyck and other Masters. In 1717 he went to Paris where he met his compatriot Boit, an artist famous for his enamel-painting, with whom he not only perfected himself in that kind of art but also succeeded in surpassing the works of all others in that branch. Owing to his wonderful skill in this work he won the confidence of the Duke Regent who was an extraordinary lover of that kind of painting and it was not seldom that he had to work in the Prince's own private room and explain to him the whole process. In this way he came to paint the portraits of the King of France, the Regent, and those of several other Gentlemen, also Tzar Peter, who was at that time in France and commissioned him to paint 40 of his portraits which he took away with him. The Tzar also wished van Meytens to enter his service but the latter loved his freedom too much, besides he had not yet visited Italy, the 'High School of the Arts.' He now travelled thither through Germany. In Dresden, King Augustus, who was both a great connoisseur and patron of art, desired him to remain at his Court, as did also the Emperor Charles VI when in 1721 he arrived in Vienna ..." (Tr.)

This extraordinary biography has enlisted much ridicule in Swedish art history circles on account of its self-love which constantly peeps out between the lines. The parts of the above quotation which refer to the stay in Paris appear without doubt an unnecessary repetition of Boit's biography. One is rather inclined to assume that they worked together in Paris and Dresden

from 1717—1720 and that the pupil wanted to smarten up his monograph with his teacher's successes. Perhaps, however, his boasting has a certain measure of justification for Meytens who, to judge by a masterly enamel in the Wikander collection, was a very clever enamellist, undoubtedly did a great deal of the work — I refer specially to the many portraits of Louis XV, the Regent and Peter the Great — which are often on pure technical reasons attributed to Boit.

Boit sent his New Year's greetings to the Academy from Dresden in 1719 and also in 1720. It was not until June 28, 1720, that he again took part in their meetings.³⁷³

At this time we find Boit and his wife in lively intercourse with the idolized artist, Rosalba Carriera who in their company took part in the musical entertainments and in the gay life of Paris.

This sagacious Venetian who understood the wisdom of making use of Boit's influence at the Academy, did all in her power to win his friendship. We know, for instance, that she painted a portrait of M^{me} Boit, now to be seen at the Louvre. When the question of Rosalba's admittance to the Academy was discussed, Boit was naturally present and the courteous reception she had from the Academy can in part be credited to him.³⁷⁴ It is also possible that it was through Boit's mediation that the young Swede, Gustaf Lundberg, who had been working in Paris the last three years, was introduced to Rosalba, who as is well known became his instructress, an assumption which appears all the more likely as both artists seem often to have worked together. Boit transposed, for instance, several of Lundberg's earlier pastels.³⁷⁵

Charles Boit, however, during these years, was constantly travelling outside France and only now and then took part in the meetings of the Academy. From March 1st, 1721, until December 31st the same year he is missing altogether from the minutes of the Academy, but seems to have again worked in Paris for a few months in the beginning of the year 1722. From April 11, 1722 to May 9, 1723, he did not appear at any meeting and on June 9, 1723, the Academy decided to exact from Boit "who had been abroad some time" payment of the subscriptions for 1721 and 1722, a sum total of 60 livres. The list of the members of the Academy for 1723 shows us, however, that Boit, who is mentioned among the Conseillers, lived "à l'entrée de la Rue du petit Bourbon, du costé de la Rue de Tournon, chez M. l'Abbé Renel."³⁷⁶ The fact that from September 4, 1723 to March 31st, 1724, and from August 26, 1724

to June 30, 1725, the artist took no part in the meetings of the Academy rather suggests, that during these periods also he did not work in Paris. During the following year we often find him mentioned in the minutes of the Academy, and the portraits of Louis XV, Mademoiselle de Clairmont, Maria Leczinska, and Stanislaus make it probable that at this time Boit and also Lundberg stood high in the favour of the young Queen.

Towards the end of the year 1726, however, the artist's health seems to have begun to fail. On August 31st, 1726, he was present for the last time at the meeting of the Academy. Charles Boit died on February 6, 1727, and was buried the very next day at St. Sulpice.³⁷⁷ A couple of weeks later his death was officially announced to the members of the Academy.

The inventory³⁷⁸ taken after the death of the artist shows that — Anne Marguerite Williart, his thirt wife had died some time before him³⁷⁹ — he had three children: Alexander fifteen, Anne thirteen and Charlotte only seven years old; he was still living at the Rue de Petit Bourbon, near Luxembourg, where he owned a small but refined home with Chinese pottery and a collection of tapestries and pictures.

At the time of the father's death his son was at school at the Benedictine monastery in Faubourg-Saint-Jacques, whilst Anne went to a boarding school and Charlotte took music lessons and received her first steps in learning from her governess, Anne Macauliff. Their mother's second cousin, George Kennedy, equerry was appointed their guardian, and together with the Abbé d'Aubigny and the painter de Mahony was present at Boit's funeral.

In the artist's studio were a harpsichord, and a backgammon board with pieces of ebony and ivory which had afforded him some slight distraction between his long hours of work; there were also some half-completed copies of portraits of Queen Anne, Tzar Peter, Louis XIV etc. Two pastels, sent to Boit to serve as models, one of them a portrait of Louis XV, the other the head of a woman, were removed from the remainder of the home by the Abbé d'Aubigny in order to be returned to their owner, "Lowenberg, (Lundberg) peintre en pastel de sa Majesté."

In spite of the fact that the artist appears to have been active up to the very last, there are certain signs which point to his having been unable to support himself and his family for some time on account of his failing health. A great many of his treasures had been placed as security for small loans which

he had received from the bankers in the city, besides which pecuniary claims from Nicolas François Picard, Gabriel Fontaine, the enamellist, and Dupin, equerry, show that he had also had to appeal to his friends for assistance during his last illness.

This concludes the sketch of Charles Boit's life. Assisted by the scanty information contained in the official records and Vertue's legendary notes we have been able to follow the foolish acts he committed time after time through his life, a peculiar mixture of recklessness and voracious egoism. But the historian of art, whose materials are often limited to public documents — the records of the courts which describe the offences and disputes of the artist, the inventories, which reveal his shaky economical position — would be doomed to be a pessimist had he not been convinced from the beginning that this is only a part, and always the dullest part, of the truth. How could it, for instance, have been possible that all doors were so willingly thrown open to an adventurer such as Charles Boit had he not had a grain of the Frenchman's quick intelligence, cheerful politeness, and winning charm? Many of his successes will also appear to have been both natural and merited, when after this somewhat lengthy preamble on his life we now proceed to study his art.

The earliest work by Boit we know of is a portrait of an unknown man in the Wikander collection at Stockholm signed "Carolus Boit de Stockholm pinx. Ao Dni 1694." The work proves Boit to have already fairly well mastered the enamel technique and to be a clever drawer; but it lacks that cultivated taste in colours typical of his later work.

To decide, with the help of this one picture, whether the portrait of William III in the collection of the Duke of Portland, firmly drawn as it is and with an agreeable carnation, is really by Boit seems out of the question. We know from above that he served as an enamellist to William III, and of course he painted several portraits of the King. The Wellesley collection as well as the Bernal one both contained portraits of him ascribed to Boit. There are probably few artists whose works include so many portraits of English royal persons as those of Boit. Charles I, Oliver Cromwell, Charles II, James II, William III, Queen Anne, Prince George, George II, Frederick Lewis, Prince of Wales, and his consort, Princess Augusta, have all, according to statements the reliability of which at times is open to discussion, been immortalized in his enamels.

The picture, imitative of antique art, of Wriothesley Russell, later on 2nd Duke of Bedford (Cat. of Pictures seen 3, Pl. XLIX, fig. 2), is a very divergent copy of the portrait by Kneller at Woburn Abbey, painted in the future Duke's sixth year. It should have thus been painted in 1686 and was probably transposed into enamel some ten years later when Boit was obviously engaged in work for the Duke of Bedford. The enamel materially differs in colour from the portrait by Kneller. The head is thrown more backwards, and the carnation is far more strong, possibly because the colours of Kneller have gradually faded.

The portrait of Lord William Russell, the great patriot (Cat. of Pictures seen 33, Pl. XLIX, fig. 1), is copied from a picture by John Riley. Even if Boit does not reach the profound psychological interpretation of Riley we may still admit that the picture is marked by a quiet and superior seriousness. The colours of the face possibly look a trifle conventionalized. The rose of the cheeks, unnaturally circumscribed, looks like a collection of very small red points; the treatment of the hair also is rather unfinished. But the total impression is a favourable one, and the portrait has something of that ornamental grace which gives to an enamel its special charm.

An enamel of Rachel Wriothesley, Lady Russell, in her mourning dress is in the collection of Earl Spencer (Cat. of Pictures seen 32, Pl. XLIX, fig. 3). Unfortunately, I am not aware whether it was painted *en vivo* or whether it has been transposed from one of the numerous portraits of her painted while she was in mourning after her husband's famous execution. The drawing of the eyes half concealed by the heavy lids with their red streaks, the mouth which lacks its usual clever outlining, and the pink carnation with the blueish shadows are all typical of Boit.

The first important work by Boit known to us is the double portrait of the 2nd Duke and Duchess of Bedford at Woburn Abbey (Cat. of Pictures seen 4, Pl. XLVIII). They have been painted after a picture by Kneller which is kept at the same place. This picture probably was only just ready as it represents the Duke at the age of seventeen; he was born in 1680, and the enamel is signed "C. Boit Pinx. 1697."

The portrait by Kneller is composed according to a scheme which had been in great vogue ever since the days of Van Dyck; it is often met with in the works of his successors especially in those of Lely. In order to get the background to fit into the circular outline of the enamel Boit had to move the co-

lumn towards the middle. The colours are extraordinary different; but it seems probable that those of Kneller have faded. Boit has made the gown of the Duchess a brighter blue, her husband's coat a warmer brown, the drapery a brighter and more sweetish pink than did Kneller. In addition, the landscape in the background shows much brighter colours in the enamel. Boit has endowed the limbs of the Duchess with still more mannered and slight proportions than did his predecessor. Like Dahl he loves multicoloured shadows; like him he paints his models red between the fingers, in ears and nostrils, makes their undergowns green. The modelling is sure and subtle but the drawing has several shortcomings. The right arm of the Duchess, e. g., is grossly misdrawn. The burning of this huge piece of enamel no doubt demanded very great routine and has succeeded very well except for a few details of which the most important is that the Duke's hand shows spots from the brown drapery. Several of the colours, viz. a bright blue, orange, and a sweetish pink, are typical of Boit. His colouring often has a flavour of sweetishness which well suites the mannered limbs and doll-like faces of the figures.

This picture to a certain extent has lost its value of expression as both figures do not pay each other the slightest attention but glance stiffly at the spectator. Thus the gesture with which he presents and she accepts the flowers becomes lame and senseless. But in spite of this the enamel looks very nice because of the harmony of the colours and the confidence with which the artist deals with his drawing and proportioning, nay, with the whole complicated technique of his art. In this piece above all he shows his cleverness at composition. Probably his consciousness of this led him gradually to favour large sizes and complicated compositions.

The portrait of the Emperor Leopold I in the Weill Collection (Cat. of Pictures seen 15 b, Pl. L, fig. 1) betrays a noble taste in colours and an astonishing precision in rendering carnation. The hollow, worn-out features, the typical Habsburg face with its clumsy nose and enormous lower lip have been represented without any embellishment. The calmness of the eyes in spite of the sharp contrast between the directions of head and body, endows the picture with a certain quiet dignity. Compared with this one the portrait in the Louvre (Cat. of Pictures seen 15 a, Pl. L, fig. 2) is something of a caricature.

His huge enamel portrait of the Emperor Leopold I and the Imperial family

(Cat. of Pictures seen 16, Pl. LII) has long been kept in the Imperial treasury at Vienna where it was much and generally admired. Gradually, however, it fell into oblivion, and it is to the credit of the Swedish scholar Emil Hultmark, Ph. D., to have again unearthed it from the stores of the State Museum. He has also profoundly analysed it in an article in Svenska Dagbladet, November 17, 1912. As this article can hardly have come to the eyes of an international public we shall allow ourselves here some quotations from it:

"For an enamel it has enormous dimensions being 38×46 cm. and is probably the largest piece of work of its species ever executed. It is painted on bronze, and the counter-enamel is white . . . In the middle we find the Emperor Leopold I surrounded by his two sons, to the left Joseph, King of Hungary and afterwards the Emperor Joseph I, to the right the Archduke Charles, afterwards the Emperor Charles VI, carrying a terrestrial globe. They all wear Roman armour together with red robes and periwigs. To the left of Joseph the Empress Eleonora is seen sitting and holding an unfolded parchment with an inscription. By her side is the little Archduchess Maria Josepha, Joseph's eldest daughter. Further to the left is seen the consort of Joseph, Amelia of Brunswick, with their daughter Maria Amelia. Finally to the right of the Archduke Charles there are his four sisters (all alive in 1703) the Archduchesses Maria Elizabeth, Maria Anna, Maria Josepha, and Maria Magdalena.

The parchment held by the Empress bears the following inscription:

Consilio resecat Leopoldi industria nodum
Sectoque nodo solvit Europa jugum.

This, of course, alludes to the attempt to destroy the French bid for supremacy in Europe which had just led to the outbreak of the War of the Spanish Succession. There is another inscription alluding to the same thing on a parchment indistinctly seen between the Emperor and the Archduke Charles. The verse on that parchment runs thus: *Nodum qui solvet victor dominabitur orbi.*

The knot spoken of in the verses is materialized in the picture as the famous Gordian one. For this is how I interpret the things seen on the floor to the right of the Emperor, viz. two wheels joined by a pole to which is tied a yoke by means of a rope with a very tangled knot . . . The picture shows us the Emperor receiving from Joseph the sword with which he is about to cut the knot and make himself supreme master of the world.

What is peculiarly agreeable to the eye is the happy disposition, the rhythmic grouping of the figures. Seemingly artless this grouping is entirely calculated in every detail. The severe symmetry of the central figures is contrasted by the unsymmetrical arrangement of those at both sides. The master also knew how to make use of the architecture in order to get a frame fitting all the figures. The family are gathered together in front of a hall of columns behind which is a cupola with pilasters, oval windows, and chequered ceiling. This disposition had been used in splendid prototypes, e. g. in some of Raphael's frescoes in the stanzas of the Vatican . . . That the classical period of architecture was gone is proved by the twisted column on the left, the heavy drapery is like a funeral pall of the Renaissance."

(Tr.)

Among the works executed by Boit after his return from Austria is the double portrait of Queen Anne and Prince George, at present kept at Windsor.

It proves as in every case his clever composition. The technique of enamelling to him has no more difficulties; the gay, bright, and tasteful shades of the dresses stand out against the cold and distinguished colours of the greyish brown background. But the drawing is still faulty in details. The right hand of Prince George, e. g. is totally misrepresented.

The portrait of the Duke of Marlborough (Cat. of Pictures seen 19 a, Pl. LIV, fig. 1) is a work of great subtlety and picturesque brightness. In spite of the mechanical and stereotyped pose and composition, by which Boit was bound for conventional reasons, neither the face nor the figure lack life and expression. Boit has endowed the Duke who, in spite of his many campaigns, remained throughout life a carpet knight and a schemer with those half effeminate features which are typical of so many of his male sitters. In this he strongly reminds us of Dahl whose soft modelling he has curiously enough made use of here.

Only with great diffidence do I ascribe to Boit another oval portrait of the Duke in the Spencer Collection (Cat. of Pictures seen 19 b, Pl. LIII, fig. 1). Tradition connects his name with this technically very fine enamel. But the personality and temper seem to be so differently interpreted that the two enamels can scarcely be original works painted *e vivo* by the same master. Unfortunately, I have not been able to find the original of either of them. To me it seems most probable that the signed one which, besides those Boitesque characteristics already mentioned, shows a subtlety of drawing and a mannerism of proportions generally typical of this artist should be the genuine one. The unsigned one, if it is really by Boit, must have been transposed from some portrait of the Duke unknown to me.

The standard portrait of the Duchess of Marlborough to be found in the same collection has been transposed by Boit into a delightful little enamel (Cat. of Pictures seen 20 a, Pl. LIII, fig. 3) which, in its brilliant colouring, renders something of the freshness and careless elegance of the original even if it lacks the fine shading of the carnation.

The portrait of their daughter, Anne Churchill, Countess of Sunderland (Cat. of Pictures seen 34, Pl. LIII, fig. 2) in the very look, in the proportions of the clear-cut face and of the slim figure, and in the form of the eyes and mouth reminds us of that of the portrait of the Electress Palatine (Pl. LI, fig. 2). These two portraits and that of the Duchess of Bedford present to us the conventional female type of Boit when his best.

Boit's enamel of Louis XIV (Cat. of Pictures seen 17 b, Pl. LVI) is a copy from the famous portrait by Rigaud in the Louvre but is far behind the original in perfection, splendour, and clearness of the colours. It is, of course, a little difficult to decide which were the original shades of Rigaud's portrait. However, it seems probable that Boit tried to harmonize his enamel in different colours more like those of Kneller. We can understand that even such a skilful enameller as was Boit had to cope with great difficulties in order to produce, in a work of this huge size, that harmony of colour which is the greatest charm of a Baroque painting. In this enamel the colours are without life, somewhat like leather. The carnation is a sickly yellow. One feels inclined to doubt whether the improvement of the technical skill for the purpose of executing such monstrously huge enamels does really justify such a sacrifice of esthetic values.

Boit was very susceptible to the changes of esthetic ideals. Even his first works, dating from his stay in Paris, have that artistic spirit and exquisite grace typical of the early Rococo. The human picture gets more natural, more vivid and full of temper even if Boit cannot be wholly absolved from traces of conventionalism. The colours begin to show the light, tasteful shades of the French Rococo and breathe a natural freshness foreign to the sweetish and scented miniature of the late Baroque.

The portrait of Boit's patron Philippe, Duke of Orleans (Cat. of Pictures seen 28, Pl. LVII, fig. 1), is rendered in brighter and gayer colours than are his English works. The colour of the face is deep red — perhaps a shade too much to be quite natural; together with the steel-blue armour with its masterly glossy tints it harmonizes well with the greyish green background. The somewhat stereotyped smile of the typically Boitesque mouth curls his lips. Below the eyes Boit, with the masterly skill of the miniaturist, has indicated a few fine wrinkles suggestive of the rake's progress. Eyebrows and lashes, details demanding a very high degree of precision, are executed with masterly perfection and delicacy.

About a year after delivering to the Academy his portrait of the Regent Boit painted another one of Louis XV, then a child of eight years, which was presented at a levee of the King. It is quite within reason that the portrait of Louis XV now preserved in the Musée Condée at Chantilly (Cat. of Pictures seen 18 b, Pl. LVII, fig. 4) might be a replica of that one. Boit has created here an attractive picture of the clear cut childish face with

its great, beautiful, brown eyes half concealed by the long, black lashes, with its pink, fresh skin and its red mouth; unfortunately, the mouth has been outlined according to Boit's way of mannerism. But in spite of all these delicately rendered details the total impression, the ensemble of eyes and mouth, remains somewhat void of interest. This portrait like the whole of Boit's production proves that he knew to perfection how to master detail but was less endowed with the artistic spirit.

The portrait of Maurice, Marshal Saxe (Cat. of Pictures seen 22, Pl. LVII, fig. 2) is, according to my humble opinion, in every way the most accomplished of Boit's works. The modelling of this refined and intelligent face is simply masterly. The colours are pure and translucent, the picturesque display of the shades is rhythmic and enlivens the picture in the same smart and sure manner as is seen in contemporary crayon drawings and oil paintings. The choice of colours testifies to a living feeling of the mutual relation of values. The shades of the silk and the polish of the metals are depicted with an insuperable delicacy.

With the description of this picture we may wind up our account of Charles Boit's works; they certainly betray little of his original and adventurous temper but — and that seems more important — they rise to ever greater perfection. Spirited and keen-eyed he always knew how to keep in touch with the artistic fashions of the day. Rapidly and intelligently he picked up the portrait style of late English Baroque and of the early French Rococo. During his tours on the continent he undoubtedly influenced artistic life there. Unfortunately, we know too little of this to be able to quote any definite instances. Anyhow, it seems to me very probable that during his stay in Saxony just before and in the 1720's he was one of the protagonists of Rococo in that country.

His greatest achievement undoubtedly was that he revived the art of enamelling in England and to a degree even in France itself, that he transmitted the traditions of Petitot to Rouquet and Zincke and through them to coming generations. He certainly had, during his chequered life, a far greater number of pupils than those now known to us. Apart from the Regent and some other amateurs he educated Milward, Peterson, and Zincke in England, and in Paris Meytens Junr. and possibly also according to Levertin Jean Adam Matthieu. His wandering life must have prevented him from becoming a teacher for any long and continuous period.

In my opinion he was superior to all contemporary enamellers both technically and as an artist. Undoubtedly he did more than anybody else to increase interest in the subtle art of enamel painting and to make way for its last period of prosperity during the Rococo. Naturally enough he has had to share in the contempt into which his age has fallen; but the prices of his enamels have always remained at a high standard.

The Life and Art of Christian Richter.

Another artist whose whole development was intimately connected with that of Michael Dahl was the miniaturist Christian Richter; during his thirty years' stay in England he transposed quite a great number of the portraits painted by his older compatriot. He belonged to the wellknown artist family Richter, was born at Stockholm in 1678, and was a son of the assessor of the goldsmiths' corporation Hans Davidson Richter and his wife Brita Bengtsdotter Selling. His father seems to have been well off. Together with his brother-in-law the goldsmith master Johan Bengtsson he possessed a house at Norrmalmstorg³⁸⁰ (now Gustaf Adolfs torg). Christian's brothers were Johan, the landscape-painter, David Junr., the miniaturist, and Bengt, the medallist³⁸¹, his cousin the miniaturist David Richter Sen. of Vienna.

As a result, Christian Richter spent his childhood within a circle absorbed in studying and practising the fine arts. Already as a little boy he saw his father with a firm hand mould the precious metals into the daring twists and scrolls of the Baroque — perhaps at one time he even wanted to take up his father's profession. However, none of the four brothers when grown up felt satisfied with abiding within the narrow bounds of common craftsmanship. Their creative genius was too great for that. After having acquired, during a few years of apprenticeship, the technical details of the goldsmith's craft Johan and David³⁸² took to painting while the two youngsters, Bengt³⁸³ and Christian, were, no doubt, destined to be medallists — their mother knew something worth knowing of the medallist's art. Thanks to the records of the corporation we are able to follow Christian's development.

At a meeting of the corporation on September 1st, 1695, Hans Richter reported his intention of entering the name of his son Christian on the list; he died shortly after, his intention unfulfilled.

However, young Christian's mother that same year entered his name, and he seems to have worked with his relation Master Frantz Boll³⁸⁴, where he studied with his brother Hindrich.³⁸⁵ On May 21st, 1698, he already had got his discharge as a journeyman.

After that he, with his brother Bengt, began to study medal engraving with Arvid Karlsteen³⁸⁶, who, in the year 1696, had been commissioned to train a number of young Swedish engravers, for that reason drawing a yearly salary of 600 d. smt.³⁸⁷ At the same time he probably practised miniature painting. It is possible, that Karlsteen trained him also in this art. Anyhow, a plumbago drawing of Prince Rupert, formerly kept in the Wellesley collection and exhibited at South Kensington in 1914—1917 shows Karlsteen to have been an accomplished miniaturist.³⁸⁸ Still we know that Karlsteen practised a miniature painter's art only as an exception; and it thus seems more probable that our chief 17th century miniaturist, Elias Brenner, was his teacher. In any case the portrait of the Stockholm merchant Samuel Worster, painted in 1701, betrays a very great capacity. In a certificate³⁸⁹, dated May 21st, 1702, and probably intended for the passport authorities, his mother stated that he was versed in the medallist's art. After visiting Berlin, where he probably improved his knowledge under the tutorship of Raimond Faltz, he proceeded to Dresden where he arrived with very good introductions from his teacher Karlsteen. Augustus II who sat to him to have his portrait made in wax long left him uncertain whether he might get an appointment at the Court of Saxony, a question finally answered in the negative.³⁹⁰

Then he decided to try his luck in London where he was warmly welcomed by Hans Hysing, the old friend of his childhood³⁹¹, and by his compatriot Michael Dahl. Dahl strongly advised him to try and make his career as a miniaturist and painter in water-colours. His eminent capacity for both colouring and drawing soon ranged him among the foremost English miniaturists of that period. The produce of his art was in great demand until a secret malady affected his appearance and prevented him from personally seeing his customers. During his last years the artist consequently had to busy himself only with transposing from van Dyck, Lely, Kneller and, above all Dahl.³⁹²

Christian Richter, who died in Brewer Street, Golden Square, was buried in St. James's in Piccadilly on November 18, 1732.

To judge from the relatively few works by Richter that have hitherto

been unearthed he seems to have been the most talented of the painters we are dealing with here. He knew how to transfer on a small scale something of the spirit and freshness of greater art. This is what especially strikes us in those studies he executed after Samuel Cooper and Van Dyck. But even his fashionable portrait miniatures of the early 18th century, although executed according to the esthetic canon of the late Baroque, betray a rare subtlety in drawing and very fastidious colouring.

Even his earliest known work, the portrait of the merchant Samuel Worster, indicates the accomplished master. Chronologically next to this one comes the picture of Prince George in the Rosenborg collection which clearly proves that Richter had assimilated the style of Dahl and transformed it according to his own artistic disposition.

A comparison with Dahl's oval portrait of Prince George, probably painted some ten years earlier, displays clearly how closely Richter in his miniatures follows the older artist. He shows the same modelling of soft skin and curly hair. Like his older compatriot he loves to represent the carnation in powerful colours. But he has exchanged the brown Venetian one of Dahl for a glaring bright red colouring. The drapery is composed with sure method but lacks the dashing elegance and light grace of Dahl. In the disposition of the picture Richter follows Dahl so closely that we may perhaps doubt whether it was really painted *e vivo* or whether it is only a slightly varied replica of the Kensington portrait. Richter here, as in most of his pictures, proves himself to be a clever colourist with a predilection for tasteful and brilliant shades of red and lilac; and their transparency endows the pictures with something of a festive illumination.

Still more interest attaches to the three original portraits of Lord Bolingbroke, "Lady Margaret Bagot," and Elizabeth Brownlow, Countess of Exeter; from them we may well pass judgment on his style, and they seem to be typical of his way of working in the years just after 1710.

The portrait of Henry St. John, Viscount Bolingbroke (Cat. of Pictures seen 2, Pl. LVIII, fig. 2) was painted judging from the dress sometime between 1710 and 1715; it shows that modelling of nose and mouth which is typically Richteresque. Characteristic of him are also the granulous, blue and brownish shadows on the face which, however, shows a dullness of colours and expression rare in Richter. He apparently was wholly master of the picturesque manner of the high Baroque and was no stranger to its pathetic conception

of humanity. And this portrait shows that he knew well how to accomodate his style to the wants of his age and to present his models in conventional proportions and forms just as Dahl did at the same time depict e. g. General Webb, Colonel Pendlebury or the Earl of Peterborough.

The portrait of Elizabeth Brownlow, Countess of Exeter (Cat. of Pictures seen 8, Pl. LX, fig. 2) betrays great subtlety of colouring — especially in the illusory rendering of the airy tulle of the veil — as well as of the drawing of the face. The exquisite proportions, the graceful carriage, and the quiet, dignified attitude endow this slim figure with a calm and attractive charme.

The portrait of Dr. John Radcliffe by Kneller apparently was much studied by members of the Swedish artist's colony. Dahl copied it, and that copy is now in the Bodleian Library at Oxford. Like his compatriote Richter in his miniature (Cat. of Pictures seen 19, Pl. LIX) has emphasized the expressiveness of the look and the firm modelling typical of Sir Godfrey. This is of the greatest interest as it proves Swedish painters themselves to have been aware of the difference between their own style and that of Kneller, and to have clearly sought for an adequate means of expressing their temper.

Richter's copy of Van Dyck's portrait of himself (Cat. of Pictures seen 25, Pl. LVIII, fig. 1) betrays to the very highest degree the picturesque illusionism of the high Baroque. The face is full of life. The cleverly calculated effect of the light and shadows renders obvious the expression of momentaneity. Technically he tries to imitate his great predecessor and handles the brush with an exceptional daring and the broadest speed.

The notices concerning the production of that splendid portrait of Oliver Cromwell (Cat. of Pictures seen 5, Pl. LXI) given in the catalogue are far too diffuse to allow of any decisive conclusions as to Richter's method of working after Samuel Cooper's miniatures. The inscription "sum possessor Richter" may very well allude to another contemporary miniaturist of that same name.

John Thurloe (Cat. of Pictures seen 24, Pl. LXII) is at one time a refined and a simplified copy of the Hoskins study of Samuel Cooper's famous portrait. The modelling of the fine, intelligent face is more sure and expressive, the colouring is more lustrous — without becoming vulgar — and more vivid than in Hoskins's copy. In my opinion Richter has never more reached the level of these excellent copies from the masters of the high Baroque.

We know far too little of Richter's participation in the artistic life of his

age to be able to conceive of his influence on contemporary English miniature painting. Nor do we so far know whether he had any pupils or not. During his last years he probably owing to his illness was prevented from teaching and possibly had to limit himself too much to Dahl to be capable of keeping pace with the development of the new age. In any case no known works of his prove him to have done so. Owing to their high quality and their rareness his work have always been in great demand.

Notes.

¹ The present abstract of the development of the theory of art is put together from J. Schlosser's valuable work *Die Kunstliteratur*, Vienna 1924, where there are also an extensive bibliography on the editions, translations, and revisions of the works mentioned here. That is why I have included in my notes only those editions etc. that I have made personal use of.

² On the influence of Alberti cp. also A. Dresdner *Die Kunstkritik, ihre Geschichte und Theorie*, Munich 1915, Vol. I, p. 66 sq.

³ Abstracts from it are translated into Swedish by Prof. Osvald Sirén in his *Leonardo da Vinci*, Stockholm 1911.

⁴ On the origin, organisation, activities, and importance of the academies cp. Dresdner l. c. p. 95 sq.

⁵ A comprehensive account of the 17th century Italian theories of art in Hugo Schmerber: *Das Italienische Malerei im 17. Jahrhundert*, Strassburg 1906. The academy speech of Bellori is found on p. 87.

⁶ On the French art theories cp. André Fontaine: *Les doctrines d'art en France*, Paris 1909. Cp. also O. Levertin: *Den franska klassicitetens konstlära* (Works, Vol. 21), Stockholm 1911.

⁷ Translated into German by R. Hoecker, The Hague 1916.

⁸ Franciscus Junius: *De pictura veterum*, Amsterdam 1637.

⁹ Gérard de Lairese: *Het Groot Schilderboek*, Amsterdam 1707; translated into English by J. F. Fritsch with the title: *The Art of Painting*, London 1738.

¹⁰ Joachim von Sandrart: *Teutsche Academie*. Nuremberg 1675. Cp. also J. L. Sponsel *Sandrarts Teutsche Academie kritisch gesichtet*, Dresden 1896, and P. Kutter *Joachim v. Sandrart*, Strassburg 1907.

¹¹ David Klöcker Ehrenstrahl: *Kurtzer Unterricht, Observationes und Regulen von der Malerei*, edited by G. M. Silfverstolpe, *Arkiv för svensk konst- och kulturhistoria*, Vol. III, Stockholm 1918.

¹² Alexander Browne: *Ars Pictoria or an Academy treating of drawing, painting, limning, etching . . . with an Appendix on Miniature Painting*, London 1675.

¹³ William Aglionby: *Choice Observations upon the art of Painting together with Vasari's lives of the most eminent painters from Cimabue to the time of Raphael and Michelangelo with an explanation of the most difficult terms*, London 1719.

¹⁴ Marshall Smith: *The Art of Painting*, London 1687.

¹⁵ *The Art of Painting* by C. H. Du Fresnoy translated by Dryden with a short account of the most eminent painters by Richard Graham, with an extensive index, London 1769.

¹⁶ Jonathan Richardson: *The works of Jonathan Richardson containing I. The Theory of Painting, II Essay on the Art of Criticism, III The Science of a Connoisseur*. London 1792. *An Account of some of the Italian, Bas-reliefs, Drawings, and Pictures in Italy with Remarks by Mr. Richardson Sen. and Junr.* London 1722.

¹⁷ The following abstract of the development of the conceptions idea and ideal in Italian literature on art is based on E. Panofsky *Idea*, Leipzig u. Berlin 1924. *Studien der Bibliothek Warburg* 5.

¹⁸ C. A. du Fresnoy l. c. p. 36 sq.

¹⁹ Richardson Works p. 72 sq.

²⁰ » » » p. 176.

²¹ Schmerber l. c. p. 85 sq. Levertin l. c. Vol. 21 p. 174.

²² Schlosser l. c., p. 138.

²³ Kutter l. c., p. 24.

²⁴ Aglionby l. c., p. 95.

- ²⁵ Lairese l. c., p. 264.
- ²⁶ Schlosser l. c., p. 402.
- ²⁷ Du Fresnoy l. c. vv. 45—53.
- ²⁸ Lairese l. c., vv 26—75.
- ²⁹ Schmerber l. c., p. 91.
- ³⁰ Richardson Works, p. 10.
- ³¹ Aglionby l. c. Preface.
- ³² Richardson Works, p. 199.
- ³³ Lairese l. c. p. 25.
- ³⁴ Lomazzo l. c. Trattato proemio pp. 8 sq.
- ³⁵ Lairese l. c., p. 225.
- ³⁶ Sirén l. c., p. 398 sq.
- ³⁷ Schmerber l. c., p. 53 sq. contains the points of view of numerous eminent esthetics on the conception of *grazia*, e. g. the one quoted here.
- ³⁸ Panofsky l. c.
- ³⁹ Hoecker l. c., chapter IV.
- ⁴⁰ Fontaine l. c., p. 52, note 4.
- ⁴¹ Richardson An account, p. 339.
- ⁴² Du Fresnoy l. c., cp. Dryden's commentary on v. 222 (p. 115 sq.).
- ⁴³ Richardson Works, p. 72 sq.
- ⁴⁴ Richardson Works, p. 87. An account, p. 339.
- ⁴⁵ Richardson: An account, p. 123.
- ⁴⁶ Aglionby l. c., p. 77 sq.
- ⁴⁷ Cp. Schmerber l. c., p. 148 sq.
- ⁴⁸ Leggiadria, cp. Schmerber l. c., p. 55. The expression is used by della Casa as being nearly identical with *grazia*, and is said to mean the ray emitted by the harmony of well-composed things.
- ⁴⁹ *Tenerezza*, cp. Sulzer-Blankenburg, *Theorie der Schönen Künste*, Leipzig 1792—94, s. v. *Feinheit*, where it is said to mean sagacity. But beside that it apparently also meant bodily subtilty.
- ⁵⁰ *Morbidezza*, cp. Aglionby l. c., p. 21, where we read as follows. There is a thing which the *Italians* call *Morbidezza*; the meaning of which word is to Express the Softness, and tender Liveliness of *Flesh* and *Blood*, so as the *Eye* may almost invite the Hand to touch and feel if it were Alive; and this is the hardest thing to compose in the whole *Art of Painting*. And it is in this particular that *Titian*, *Correggio* and amongst the more *Modern*, *Rubens* and *Vandike* do excel.
- ⁵¹ *Abbigliare*. Indications concerning the inserting of ornaments and warnings of extravagance are found in Lairese l. c., pp. 31, 279.
- ⁵² *Espressione*. It means both expressiveness and expressions of the expressiveness of the soul as mirrored in limbs and airs. Cp. Schlosser l. c., p. 138; Junius l. c. l. III, c. 4. Richardson: An account, p. 142 uses it as expression of emotions. Annibale Caracci's frescoes in the Palazzo Farnese, e. g., are praised for their 'strong and just expressions'. Richardson in many a passage uses the word in the same sense, cp. e. g., pp. 151, 185, 300, 303. This way of using the word expression is an object of extensive expositions by numerous writers on art, above all by Le Brun.
- ⁵³ *Nobilezza*. Cp. Sulzer-Blankenburg l. c. It is used partly of persons who are acquainted with the rules of academism or have received the education of a gentleman, and partly of actions or works of art proving that their authors were possessed of such qualifications.
- ⁵⁴ Lairese l. c., p. 10 sq.
- ⁵⁵ » » » p. 275 sq.
- ⁵⁶ » » » p. 273.
- ⁵⁷ » » » p. 120.
- ⁵⁸ » » » p. 270.
- ⁵⁹ » » » p. 279.

- ⁶⁰ Richardson Works, p. 72 sq.
- ⁶¹ Aglionby l. c., p. 22 sq.
- ⁶² Schmerber l. c., p. 148 sq.
- ⁶³ Du Fresnoy l. c., p. 109.
- ⁶⁴ Schlosser l. c., p. 284.
- ⁶⁵ Richardson Works, pp. 30, 72 sq.
- ⁶⁶ » An account p. 151.
- ⁶⁷ » » » » 109.
- ⁶⁸ » » » » 143.
- ⁶⁹ » » » » 123.
- ⁷⁰ » » » » 168—9.
- ⁷¹ » » » » 308.
- ⁷² Du Fresnoy l. c., p. 91 sq.
- ⁷³ Sulzer-Blankenburg, s. v. 'Erhaben'.
- ⁷⁴ Schlosser l. c., p. 400.
- ⁷⁵ Aglionby l. c., p. 112.
- ⁷⁶ Hoecker l. c., Ch. III, v. 34.
- ⁷⁷ Sandrart Teutsche Academie I, 3, 77—8.
- ⁷⁸ Du Fresnoy l. c., v. 233.
- ⁷⁹ » » » » 393.
- ⁸⁰ Cp. e. g. Hoecker l. c., ch. IV; Dryden l. c., p. 105; Lomazzo l. VI, p. 413.
- ⁸¹ Schlosser l. c., p. 400.
- ⁸² Hoecker l. c., ch. III.
- ⁸³ Sandrart Teutsche Academie I, 3, ch. V.
- ⁸⁴ Lairese l. c.
- ⁸⁵ Aglionby l. c., p. 135.
- ⁸⁶ Du Fresnoy l. c., v. 233 sq.
- ⁸⁷ Lairese l. c., pp. 264—86 contain his conception of applying the academic canon to the portrait.
- ⁸⁸ Lairese l. c., p. 280.
- ⁸⁹ » » » » 270.
- ⁹⁰ Torsten Söderhjelm och Werner Söderhjelm: Italiensk Renässans. Litteratur och kulturstudier. Stockholm 1912.
- ⁹¹ Galathée ou l'art de plaire dans la conversation, de Monsieur de la Case archevesque de Benevent. Traduit en François par Monsieur du Hamel, Chanoine de l'Eglise de Bayeux, 2nd Edition. Paris 1886.
- ⁹² H. Schück: William Shakspeare. Stockholm 1916.
- ⁹³ Galathée p. 160 sq.
- ⁹⁴ » » » 164.
- ⁹⁵ Söderhjelm l. c., p. 207.
- ⁹⁶ Galathée p. 26 sq.
- ⁹⁷ » » » 171.
- ⁹⁸ Sulzer-Blankenburg s. v. Reiz.
- ⁹⁹ Artamène ou le Grand Cyrus dédié a Madame la duchesse de Longueville par Monsieur de Scudery. Première partie. Paris 1661.
- ¹⁰⁰ Hoecker l. c., p. 66 sq.
- ¹⁰¹ Sponsel l. c.
- ¹⁰² Richardson Works, p. 13.
- ¹⁰³ Du Fresnoy l. c., p. 66 sq.
- ¹⁰⁴ Aglionby l. c., preface.
- ¹⁰⁵ Sponsel l. c.
- ¹⁰⁶ Lairese l. c.

- ¹⁰⁷ The word picturesque and the terms and method connected with it are founded on Wölfflin's book *Kunstgeschichtliche Grundbegriffe*. Munich 1915.
- ¹⁰⁸ Henry Hymans: Antonio Moro, son oeuvre et son temps. Brussels 1910. p. 113.
- ¹⁰⁹ Hymans l. c., p. 63 sq.
- ¹¹⁰ » » » 96 sq; 118 sq.
- ¹¹¹ » » » 143 sq.
- ¹¹² » » » 71 sq.
- ¹¹³ Ojetti, Tarquiani e Dami l. c.
- ¹¹⁴ Concerning Annibale and Agostino Carracci and the school of Bologna v. *L'Arte* 1911. Matteo Marangoni: *La Scuola bolognese alla Mostra del Ritratto Italiano a Firenze*.
- ¹¹⁵ Alois Riegl: *Die Entstehung der Barockkunst in Rom*. Vienna 1908.
- ¹¹⁶ The account of English portrait painting after Van Dyck is based on C. H. Collins Baker Lely and the Stuart Portrait Painters. London 1912.
- ¹¹⁷ Br. Mus. Add. MSS. 23068, p. 13.
- ¹¹⁸ The letter S in Southers somewhat diffusely written, whence also Pouters in literature.
- ¹¹⁹ Br. Mus. Add. MSS. 23079, p. 28.
- ¹²⁰ Walpole Society Annual Report. London 1920.
- ¹²¹ Researches concerning Dahl's year of birth have been carried on in the archives of the St. Catherine, German, Finnish, Storkyrko, Court and Riddarholm parishes.
- ¹²² A. Anjou: *Kungl. Svea Hofrätts presidenter samt embets- och tjänstemän 1614—1889*. Stockholm 1889.
- ¹²³ Census' rolls of Stockholm. Stockholms Stads Arkiv. (Record office of the City of Stockholm.) Partly published in *Samfundet S:t Eriks Årsbok*. Stockholm. 1903 sq. Index.
- ¹²⁴ Notices concerning 17th century schools at Stockholm in I. F. Gilljam: *Invigningsskrift med anledning av Norra Latinläroverkets nya läroverksbyggnad 1880*, Stockholm 1880; Karl Linge: *Folkundervisning i Stockholm före 1842*, published in *S:t Eriks Årsbok* 1912; M. Sjöstrand: *Maria Skola*, Stockholm 1882. Unfortunately, there is no possibility of ascertaining the names of pupils belonging to this period from the archives of Stockholm Schools nowadays preserved in Stockholms Stads konsistorialarkiv.
- ¹²⁵ Br. Mus. Add. MSS. 23068, p. 13.
- ¹²⁶ Notices concerning the biography of Hannibal, which I have not been able to prove by documents in every detail, are taken from the notes left by L. Looström in the archives of The Royal Academy of Fine Arts, Stockholm, as well as from Johann David Köhler Müntz *Belustigung XIII* preface and from the document Z. 101 in the MSS. Collection of Upsala University Library.
- ¹²⁷ Mila Hallman: *Målare och urmakare, flickor och lösdrivare*. Stockholm 1916.
- ¹²⁸ Registry of the Board of Trade 1676, Archives of the Board of Trade, Riksarkivet, (State Record Office) Östermalm, Stockholm.
- ¹²⁹ Hannibal, *Biographica H. I.*, Riksarkivet, Stockholm.
- ¹³⁰ Köhler l. c., XIII preface.
- ¹³¹ For this statement which is given by Köhler I have not been able to find any documentary evidence in the Stockholm record offices.
- ¹³² Looström's notes.
- ¹³³ Bou. 1710: 231. Stockholms stads Rådhusarkiv (Record office of the Stockholm City Hall.)
- ¹³⁴ Köhler l. c., XIII preface.
- ¹³⁵ Nils Sjöberg: *Porträtt av svenska läkare och apotekare*. Stockholm 1910.
- ¹³⁶ Hannibal *Biographica H. I.* Riksarkivet, Stockholm.
- ¹³⁷ Br. Mus. Add. MSS. 23068, p. 13. Dahl's apprenticeship with Ehrenstrahl, never doubted but never proved must be taken for granted by the letter of Lillieroot (cp. p. 10 below) when compared with Vertue's notice.
- ¹³⁸ August Hahr: *David von Krafft och den Ehrenstrahlska skolan*. Uppsala 1900. This portrait was exhibited in *Retrospektiva utställningen Stockholm 1898* and is mentioned in the Catalogue by J. Kruse.
- ¹³⁹ Cp. Lillieroot's letter, p. 10.
- ¹⁴⁰ MSS. Collection of Upsala University Library. Z. 101.

¹⁴¹ Brenner was appointed Court miniaturist July 6th, 1677.

¹⁴² Dahl, *Biographica D. 1.* Riksarkivet, Stockholm.

¹⁴³ Johan Arckenholtz: *Memoires concernant la Reine Christine.* III, p. 461. Amsterdam e Leipzig 1751—60.

¹⁴⁴ Br. Mus. Add. MSS. 33068, p. 13.

¹⁴⁵ *Mynträknningen.* (List of coinings.) Kammararkivet (Archives of the inland revenue departement), Stockholm.

¹⁴⁶ A certain family Dahl, later on enobled Psilanderhjelm, derived its origin from a Gothenburg family Souter according to this pedigree:

Henrik Soterus, senior master † 1645

Anders, Merchant

Ingrid Andersdotter Sotera married in the 1660-ies. Arvid Dahl (nob. Psilanderhielm)	Anders Henrik Dahl, Member of the magistrates' court in Gothenburg.
---	--

The pedigree of both families is, so far, unknown. It does not, however, seem improbable that Michael Dahl and John Sowter belonged to these families. Cp. Gabriel Anrep: *Svenska Adels ättartaflor.* Stockholm 1858—64.

¹⁴⁷ Johan Böttiger: *Hedvig Eleonoras Drottningholm.* Stockholm 1897.

¹⁴⁸ Harald Faber: *Danske og Norske i London og deres Kirker.* Copenhagen 1915.

¹⁴⁹ Br. Mus. Add. MSS. 23068. Cp. also Robins' Sale catalogue of contents of Strawberry Hill. 1842. No 7, 19th day.

¹⁵⁰ Br. Mus. Add. MSS. 23076, p. 20. I have not been able to find the whereabouts of this portrait. The only portraits of Dahl I know are his selfportrait at Moreton (Cat. of pictures seen 52) and a miniature portrait of him by Arlaud, which according to kind information supplied by Mr. W. de Vins Wade, of Ballaile, Great Easton, Essex, is in his possession.

¹⁵¹ Br. Mus. Add. MSS. 23071, p. 74.

¹⁵² Catalogue of Portraits at Belton House, seat of Lord Brownlow 1797. Cp. Collins Baker l. c., II, p. 222.

¹⁵³ Br. Mus. Add. MSS. 23068, p. 45.

¹⁵⁴ Gallica. Riksarkivet, Stockholm.

¹⁵⁵ Referring to Ludvig von Schantz, clerk in the Royal Chancellery. V. Anrep l. c.

¹⁵⁶ Oscar Levantin: *Svensk och fransk medaljkonst under 1600-talet.* Works, 19 p. 6—44. Stockholm 1910.

¹⁵⁷ Br. Mus. Add. MSS. 23068, p. 13.

¹⁵⁸ Br. Mus. Add. MSS. 23070, p. 59.

¹⁵⁹ *Historisk Tidskrift* XV. Stockholm 1895.

¹⁶⁰ Arckenholtz l. c. III, p. 461.

¹⁶¹ It may be of interest to compare with this the following letter from Baron Johan Palmquist, Swedish Resident at the Hague to Count Lillieroot in Paris, dated August 11/21, 1699. "Your Excellency may easily judge of the cleverness of the painter Richter from his works which, no doubt, he will produce. Here he was judged a good hand. However, my portrait which he wanted by all means to keep to himself never went well. He is said to be a Catholic, but I do not know." (Tr.)

¹⁶² Anrep l. c.

¹⁶³ Br. Mus. Add. MSS. 23076, p. 19.

¹⁶⁴ *Meddelanden från Nationalmuseum.* Stockholm 1905.

¹⁶⁵ Br. Mus. Add. MSS. 23076, p. 135.

¹⁶⁶ The will of James Graham of St. James Westminster Co. Midx. M. D. 195 Lynch. Somerset House contains the following quotation: "to the Colonel above mentioned (James Frances Mercer) a gold price medal given by the Pope to Mr. Dahl."

¹⁶⁷ MSS. Collection of Upsala University Library X 219.

- ¹⁶⁸ 'Curious' here means interested in art.
¹⁶⁹ Undecipherable as the Ms. is torn.
¹⁷⁰ Br. Mus. Sloane MSS. 3299 p. 29.
¹⁷¹ The abstract from the diary of Ekeblad by courtesy of Mr. C. V. Jacobowsky, who is preparing a treatise on early Swedish travellers.
¹⁷² Br. Mus. Add. MSS. 23079, p. 31.
¹⁷³ Letters to Leijoncrona from Swedes, Anglica. Riksarkivet, Stockholm.
¹⁷⁴ » » » » foreigners, » » »
¹⁷⁵ » » Count Gyllenborg from The president of the Chancellery, the Chancellery etc. Anglica, Riksarkivet, Stockholm.
¹⁷⁶ Poor Rate Books London City Hall.
¹⁷⁷ V. next chapter.
¹⁷⁸ Dahl last time is mentioned as living in Leicester Fields in the year 1725.
¹⁷⁹ By courtesy of Professor T. Borenius.
¹⁸⁰ It has proved impossible to obtain any notices concerning Dahl either from the archives of the Swedish parish in London or from the parishes to which the inhabitants of Leicester Fields used to belong, viz. St. James in Westminster, St. Anne in Soho, or St. Martin in the Fields. Being a Catholic he probably worshipped at the church of the French Embassy. The archives of that church diminished by the wars and by the religious persecutions, at present are at the French Foreign Office. Researches carried on by courtesy of its officials have remained negative. Notices concerning the Dahl family are from his will published by Mr. Collins Baker.
¹⁸¹ By courtesy of Philip Carr Esq.
¹⁸² Carl Trolle Bonde in his work *Anteckningar om Bondesläkten 1895* sq., Kongl. Rådet Carl Bonde. Lund 1912, p. 166 writes as follows. "The portraits of the *Kings*¹ were sent by land to Gothenburg with one of the servants of Carl Bonde, Måns Uhr. (Tr.)" The real proof of Ehrenstrahl having painted this portrait of Charles XI rests with the notice of Count Trolle-Bonde that *both* portraits were sent. That this was the case has not been proved according to the published material but may very well be proved from unpublished sources. Otherwise we may well believe that Count Bonde himself kept the Ehrenstrahl portrait of Charles XI and ordered another one in London. It seems obvious that he may in that case have commissioned Dahl who had been a Courtpainter of Charles XI. The portrait, however, is quite unlike those by Dahl. Consequently it does not seem probable that he contributed except by sketches and advice; it is, however, risky to judge of an imitation dating from a period when copying was excuted with a cleverness, rarely emulated before or later on.
¹⁸³ Br. Mus. Add. MSS. 18917.
¹⁸⁴ Noted by S. Gahm Persson. MSS. Collection of Upsala University Library. X 219.
¹⁸⁵ Letters to Leijoncrona from members of the King's Council and officials of the Chancellery. Riksarkivet, Stockholm.
¹⁸⁶ Letters to Leijoncrona from Swedes, Anglica. Riksarkivet, Stockholm.
¹⁸⁷ » » » » » » » » »
¹⁸⁸ » » » » » » » » »
¹⁸⁹ The genealogy of the Banck family may be of certain interest as the painter Charles Banck (Bank, Banks) belonged to it:

Lorenz Bengtsson Banck 1625—1683

Inspector of "Packhuset" Stockholm.

g. 1:o Anna Wolff.	2:o Kristina Backman.	3:o Catarina Jönsdotter.
	Jacob Banck 1662—1724.	Lorenz g. m. Juliana Mandell.
	Johan † 1825 Jacob † 1738.	Carl Banck f. 1697, painter in London.

V. Anrep a. a. (index).

¹ Underlined by me.

- ¹⁹⁰ Letters to Leijoncrona from Swedes, Anglica. Riksarkivet, Stockholm.
- ¹⁹¹ » » » » foreigners, » » »
- ¹⁹² » » » » » » » »
- ¹⁹³ » » » » » » » »
- ¹⁹⁴ MSS. Collection of Upsala University Library E. 545 a.
- ¹⁹⁵ Letters to Leijoncrona from foreigners, Anglica. Riksarkivet, Stockholm.
- ¹⁹⁶ » » » » » » » »
- ¹⁹⁷ » » » » Swedes, » » »
- ¹⁹⁸ » » » » » » » »
- ¹⁹⁹ » » » » » » » »
- ²⁰⁰ Br. Mus. Add. MSS. 23072, p. 6.
- ²⁰¹ Numismatic IVth Series, London 1919, and C. R. Berch: Namnkunnige svenske herrars och fruars skådepenningar, med bifogade lefvernesbeskrifningar, I—III. Stockholm 1777—81.
- ²⁰² Hugo Larsson: Grefve Karl Gyllenborg i London åren 1715—17. Göteborg 1891.
- ²⁰³ Letters to Gyllenborg from the president of the Chancellery, the Chancellery and other officials.
- ²⁰⁴ Archives of the Swedish parish in London. Cp. also Johan Mortensen: Sverige i England. Göteborg 1923.
- ²⁰⁵ Br. Mus. Add. MSS., p. 23072.
- ²⁰⁶ Arvid Julius: Elfenbensnidaren Jean Cavalier. Upsala 1926.
- ²⁰⁷ Dictionary of National Biography.
- ²⁰⁸ Letters to Leijoncrona from Swedes, Anglica. Riksarkivet, Stockholm.
- ²⁰⁹ Br. Mus. Add. MSS. 35105.
- ²¹⁰ Letters to Leijoncrona from foreigners, Anglica. Riksarkivet, Stockholm.
- ²¹¹ Historical Manuscript Commission. MSS. of the Earl of Egmont. London 1923.
- ²¹² Sale Catalogue of Edward Earl of Oxford. 1741.
- ²¹³ Letter from Harbin to Lord Oxford. Archives of the Duke of Portland, Welbeck Abbey.
- ²¹⁴ Br. Mus. Add. MSS. 23079 p. 31.
- ²¹⁵ » » » » 23076 p. 43 cp. also 23076 p. 36.
- ²¹⁶ Cp. Walpole l. c.
- ²¹⁷ Thieme Becker l. c.
- ²¹⁸ Br. Mus. Add. MSS. 23079, p. 28.
- ²¹⁹ Marriage Registers of the Bishop of London.
- ²²⁰ Br. Mus. Add. MSS. 23079, p. 28.
- ²²¹ Conterfeije och Målare skråå . . . Artickler. Stockholm 1662. Published in Meddelanden från Nordiska Muséet. Stockholm 1898. p. 63 sq. cp. also Ehrenstrahl l. c.
- ²²² Acts concerning Guilds of 1655 (1655 års skråhandlingar.) Stockholms stads Rådhusarkiv.
- ²²³ The guild is called counterfeiters' guild but contains such a great number of members that it scarcely seems possible that they would all have lived from portrait-painting. It thus seems probable that many of the members lived from mechanical painting. The question is, however, whether the difference between artists and artisans did not lead to a splitting-up of the guild of painters.
- ²²⁴ V. e. g. Nils Östman: Lifvet i Stockholm under stormaktstidevarvet. Sankt Eriks Årsbok 1908.
- ²²⁵ August Hahr: Konst och konstnärer vid Magnus Gabriel de la Gardies hov. Stockholm 1904.
- ²²⁶ Personhistorisk Tidskrift, Stockholm 1922.
- ²²⁷ Olof Hoffman Biographica, H. 20. Riksarkivet, Stockholm.
- Mila Hallman l. c. Cp. also Letters and acts concerning the Royal Engineers 1675—88, Acts of administration concerning the Army, and "Skön Konst". Riksarkivet, Stockholm.
- ²²⁸ Registry of the Board of Trade. Archives of the Board of Trade, Riksarkivet, Östermalm, Stockholm.
- ²²⁹ Petitions to the Magistrate 257/1678. Stockholms stads Rådhusarkiv.
- These documents, at one time unearthed by the late Doctor Ivar Simonson has courteously been put to my disposal.

²³⁰ Acts concerning the magistrate, not arranged 1695. Stockholms stads Rådhusarkiv. According to a letter from the Board of Trade to the Governor General Claes Rålamb a smiliar conflict arose between the Magistrate and Arvid Karlsteen, the medallist. Registry of the Board of Trade 1677, Archives of the Board of Trade, Östermalm, Stockholm.

²³¹ Letter from Ehrenstrahl to Dahlberg Nov. 24, 1690. The Dahlberg Collection. Riksarkivet, Stockholm

²³² Cp. Ludvig Looström: Den svenska konstakademien under det första århundradet av hennes tillvaro 1735—1835, p. 50, where the author points to similar views having been taken into account at the foundation of the new Academy.

²³³ Concerning Ehrenstrahl's biography, cp. O. W. Lagerholm: Ehrenstrahl och allegorin, Upsala 1883; August Hahr: David Klöcker Ehrenstrahl, Stockholm 1908 and Thieme und Becker: Künstlerlexikon with an extensive bibliography.

²³⁴ The Lely traces in the portrait style of Ehrenstrahl have been pointed out to me by Mr. G. M. Silfverstolpe.

²³⁵ Ehrenstrahl's treatise, according to Mr. G. M. Silfverstolpe, was written between 1680 and 1698, cp. l. c. introd., p. XII.

²³⁶ Ehrenstrahl l. c., p. 8 sq.

²³⁷ This analysis and account of Ehrenstrahl's Kurtzer Unterricht is based on the commentary by Mr. G. M. Silfverstolpe.

²³⁸ Ehrenstrahl l. c., p. 40 sq.

²³⁹ Br. Mus. Add. MSS. 23069, p. 13.

²⁴⁰ Signac, according to Nordisk Familjebok, accompanied the embassy of O. W. v. Königsmarek to England in 1661—63. In other Anglo-Swedish connections mentioned here, cp. Thieme und Becker's Künstlerlexikon and literatur quoted there.

²⁴¹ E. g. the Swedish Ambassadors Per Sparre and Edvard Ehrenstéen in November 1672 presented Charles II the portraits of Charles XI and Ulrica Eleonora Senr. and brought the portraits of the English King and Queen back. Registry of the Ambassadors Sparre and Ehrenstéen. 1672, Anglica. Riksarkivet, Stockholm.

²⁴² Dresdner l. c., p. 117 sq.

²⁴³ Correspondance des directeurs de l'Académie de France à Rome avec les surintendants des bâtimens publiée d'après les manuscrits des archives nationales par Anatole de Montaiglon. Paris 1887 sq.

²⁴⁴ Giulio Mancini: Viaggio per Roma. Rome 1923.

²⁴⁵ William Lodge: Painter's Journey in Italy. London 1679.

²⁴⁶ Julius von Schlosser: Die Kunst- und Wunderkammern der Spätrenässance. Leipzig 1908. p. 129 sq.

²⁴⁷ The description of Italian art chiefly is based on Ojetti, Dami e Tarchiani l. c.

²⁴⁸ Marco Boschini: Le ricche miniere della Pittura Veneziana. Venezia 1674.

²⁴⁹ Valentino Bernardi: Il Pittore Fra Vittore Ghislandi. Bergamo 1918. A. Nyari: Der Portraitmaler Johann Kupetzki. Vienna 1888. August Hahr: David von Krafft och den Ehrenstrahlska skolan. Upsala 1901.

²⁵⁰ Karl Justi: Diego Velasquez und sein Jahrhundert. Vienna 1888. I, p. 273.

²⁵¹ J. A. F. Orbaan: Bescheiden in Italië omtrent Nederlandsche kunstenaars en gelerden. Rijksgeschiedkundige Publicatiën. The Hague 1911.

²⁵² The discription of English painting is based on Mr. C. H. Collins Baker's above mentioned work, on the Dictionary of National Biography, and on Thieme und Becker's Künstlerlexicon and Horace Walpole's Anedotes of painting.

²⁵³ Br. Mus. Add. MSS. 23076, p. 18.

²⁵⁴ J. Roberts: A session of painters. London 1725.

²⁵⁵ Br. Mus. Add. MSS. 23076, p. 10 and 16.

²⁵⁶ Thieme und Becker l. c., v. Kniller. cp. also F. W. Peel: Hogarth and his House London 1904.

²⁵⁷ Br. Mus. Add. MSS. 23076, p. 45.

²⁵⁸ » » » » 23076, p. 6.

²⁵⁹ Thieme und Becker l. c.

²⁶⁰ Hultmark l. c.

- ²⁶¹ Br. Mus. Add. MSS. 23076, p. 12.
- ²⁶² » » » » 23076, p. 45.
- ²⁶³ » » » » 23079, p. 35.
- ²⁶⁴ » » » » 23068, p. 18.
- ²⁶⁵ » » » » 23071, p. 67.
- ²⁶⁶ » » » » 23079, p. 47.
- ²⁶⁷ » » » » 23074, p. 10.
- ²⁶⁸ » » » » 23070, p. 93.
- ²⁶⁹ » » » » 23075, p. 46.
- ²⁷⁰ » » » » 23075, p. 51.
- ²⁷¹ » » » » 23076, p. 43.
- ²⁷² » » » » 23079, p. 30.
- ²⁷³ » » » » 23076, p. 27.
- ²⁷⁴ » » » » 23076, p. 24.
- ²⁷⁵ Collins Baker l. c.
- ²⁷⁶ Br. Mus. Add. MSS. 23068, p. 12.
- ²⁷⁷ Wilhelm von Bode: Rembrandt. Beschreibendes Verzeichnis seiner Gemälde. Paris 1897—1905.
- Vol. VIII. No 394.
- ²⁷⁸ Br. Mus. Add. MSS. 23068, p. 12.
- ²⁷⁹ » » » » 23072, p. 6.
- ²⁸⁰ Thieme und Becker l. c.
- ²⁸¹ Letters to Leijoncrona from Swedes, Anglica. Riksarkivet, Stockholm.
- ²⁸² Mila Hallman: Jan Kloppe och hans hustru. Stockholm 1920. Cp. also the inventory of Jan Kloppe Sen. Bou. 1694: 1002. Stockholms stads Rådhusarkiv.
- ²⁸³ Thieme und Becker l. c.
- ²⁸⁴ Letters to Gyllenborg from Legations. Berlin, Dec. 13—23, 1713.
- ²⁸⁵ Br. Mus. Add. MSS. 23076, p. 24.
- ²⁸⁶ » » » » 23076, p. 21.
- ²⁸⁷ The baptismal register of the German parish records the following children of V. E. Schröder and Lucia Lindemeijer:
- Magdalena, f. 15.III.1678.
- Lucia, f. 3.VIII.1679.
- Anna Catharina, f. 6.XI.1680.
- » » f. 16.II.1682.
- Maria Elisabeth, f. 6.IV.1683.
- Anna Margaretha, f. 28.IX.1685.
- Georg Engelhardt, f. 4.VI.1684.
- Catharina, f. 23.V.1687.
- Johan Fredrich, f. 20.VI.1689.
- Antoni, f. 1.VII.1690.
- ²⁸⁸ The marriage register of the German parish: October 17, 1675. Veit Engelhard Schrötter, Goldarbeiter, mit jgfr. Lucia Lindemeijers, Sel. Hr. Georg Lindemeijers tochter.
- ²⁸⁹ List of admission and retirement of the Stockholm Goldsmiths' Guild. July 9th 1673, May 5th and Nov. 3d 1675, Oct. 19th 1692, Jan. 22nd 1698. Cp. also Gustaf Upmark l. c.
- ²⁹⁰ Exhibited in the public exhibition of Konstföreningen May 1841, then belonging to the painter Kjellbeck, later in the Eichhorn Collection.
- ²⁹¹ By the courtesy of A. Baeckström, Ph. D.
- ²⁹² No 63 in the Catalogue of Schröder's Collection. No 188 in the 1809 Cat. of pictures at Finspång. No 29 in the Cat. of the Eichhorn Collection, Stockholm 1890. Regained to Finspång and No. 201 in A. G.

Göthe's Cat. of the Collection of paintings at Finspång. On the back is the following inscription "Simon Vouet A^o 1659 Venetia A^o 1713".

²⁹³ Schröder copied "Coriolani magnanimity" by Ferri. Sold at Bukowski's, Dec. 4, 1892. No. 69 in Sale-catalogue.

A copy by Schröder of Ferri's painting of a friar confessing a peasant, while a girl is listening was sold at Bukowski's May 2d and 3d, 1910. No. 77 in Salecatalogue.

²⁹⁴ The inventory of G. E. Schröder. No. 13 among sealed inventories of His Royal Majesty's lower "borgrätt", (1714—1832 Kungl. Maj:ts nedre borgrätts förseglade bouppteckningar 1714—1832. No 13.) Stockholm stads Rådhusarkiv.

²⁹⁵ V. the inventory of G. E. Schröder's 3rd wife Margareta Pihl. Bou. 1731: 553. Stockholms stads Rådhusarkiv.

²⁹⁶ Cp. Hysing below.

²⁹⁷ No 178 in the Catalogue of the Eichhorn Collection.

²⁹⁸ The Eichhorn Collection, the Royal Library, Stockholm.

²⁹⁹ Letters to Carl Gustaf Tessin. The Tessin Collection. No. 22. Riksarkivet, Stockholm. A letter dated May 7, 1720 mentions that Schröder bought several books and paintings for Nicodemus Tessin Junr.

³⁰⁰ Commander-in-chief of the Squadron that was to protect the Swedish coasts from Russian devastations.

³⁰¹ Records of Eriksberg Castle. Nicodemus Tessin Junr. to his son Carl Gustaf. By courtesy of Nils G. Wollin, Ph. D.

³⁰² MSS. Coll. of Upsala University Library X 219, p. 12. Cp. also En gammal mans bref till en ung prins.

³⁰³ MSS. Coll. of Upsala University Library X 219.

³⁰⁴ Sixten Strömbom: Porträttmålaren Lorenz Pasch d. y. Stockholm 1915.

³⁰⁵ Archives of the Swedish parish in London. A painter named Geting is also mentioned in the list of communions.

³⁰⁶ Lorenz Pasch Sen. was present when his father's inventory was written down on Aug. 6th, 1728.

³⁰⁷ Sold at Bukowski's 1890. No. 206 in Cat. No. 61.

³⁰⁸ V. August Hahr: Stora Kopparbergs Bergslags A. B.s porträtt och tavelamlingar. Upsala 1921. p. 55. No. 52 in Cat.

³⁰⁹ Proceedings of the Painters' Guild of Stockholm. Nordiska Museet, Stockholm.

³¹⁰ Lists of admission and retirement of the Stockholm Goldsmiths' Guild. Royal Library, Stockholm. November 27th, 1699.

According to these papers Jacob Chapperon on August 18th, 1704 entered the name of Diedrich Diedrichson Hysing, and on April 5th, 1711 Master Baltzar Boll entered the name of Jacob Hysing, son of the late Master Diedrich Hysing.

³¹¹ According to Hultmark l. c. he finished his employment as a goldsmith in 1694.

On July 24th, 1699 V. E. Schröder anyhow told the guild that Hysing with his fathers consent studied "the famous art of portrait painting".

³¹² Vertue Br. Mus. Add. MSS. 23076 p. 29.

³¹³ » » » » » 23076 p. 10 and 12.

³¹⁴ According to Hultmark l. c. his marriage took place in St. Bennets' Church, Paul's Wharf, London.

³¹⁵ Historical MSS. Commission. MSS. of the Earl of Egmont. London 1923.

³¹⁶ Documents in Kammararkivet show that Honoré Boit was the father of Charles Boit Sen. Cp. below.

³¹⁷ That Charles Boit Sen. and Alexandre Boit were brothers is proved by documentary evidence in Kammararkivet. Cp. below.

³¹⁸ The earliest information in the records regarding Charles Boit Sen. is his marriage certificate of 24. XI. 1650.

³¹⁹ Letters to Magnus Gabriel de la Gardie from Charles Boit. The De la Gardie Collection, Riksarkivet, Stockholm.

- ³²⁰ Proceedings of the Board of Trade 19.2.1610; Registry of the Board of Trade 26.3.1670; 15.9.1671. Archives of the Board of Trade. Riksarkivet. Östermalm. Stockholm.
- ³²¹ Registry of the Swedish realm 26.3.1670, 16.9.1671. Riksarkivet, Stockholm.
- ³²² Letters to the heir presumptive, Carl Gustaf. The Stegeborg Collection, Riksarkivet, Stockholm.
- ³²³ The marriage register of the German Church records on 24.9.1650; the marriage of "Carolus Boit, Kauffgesell mit J. Maria Creveleur, von Cales aus Frankreich, Noak Creveleur, Burgers and Kaufmans dasselben, nachgelassen ehrlich Tochter".
- ³²⁴ Census papers of the year 1652. Stockholms stads arkiv. Published in St. Eriks Årsbok. Sthlm 1903 index, calls him silk-merchant.
- ³²⁵ F. U. Wrangel: *Stockholmiana*, 2nd ed., Sthlm 1910, gives the history of the building of the Torstenson Palace.
- ³²⁶ The same Census roll records that "Mons:r Coprj och Anthonj" with three servants lived in the same house.
- ³²⁷ Registry of Queen Kristina Junr. 1660—61, p. 200. Riksarkivet, Stockholm.
- ³²⁸ Letters to the Lord High Chancellor, Magnus Gabriel de la Gardie. The De la Gardie Collection, Riksarkivet, Stockholm.
- ³²⁹ Letters to Duke Adolph Johan. The Stegeborg Collection, Riksarkivet, Stockholm.
- ³³⁰ Johan Flodmark: *Bollhusen och lejonkulan*. Stockholm 1897. p. 27—32.
- ³³¹ Clearly evident from a letter by Charles Boit Sen. to the Lord High Steward, Magnus Gabriel de la Gardie, The De la Gardie Collection, Riksarkivet, Stockholm, and also from a document with the heading "Handelsmannen Charles Boit angående Bollhuset här i staden". Likvidationer, försträckningar och leveranser 1620—1680, Ser. B, Vol. 18. Kammararkivet, Stockholm.
- ³³² Census rolls of 1676, Stockholms stads arkiv, publ. in S:t Eriks Årsbok, states that Boit with his wife, 4 children, 2 servants and 2 maids lived in the house connected with the tennis court.
- ³³³ The baptism register of the German Church. The year of Charles Boit's birth which had previously been stated erroneously to be 1663 has been published for the first time by Doctor Emil Hultmark in C. F. v. Breda, Sthlm 1915, where the day of his baptism is given as Aug. 10th.
- ³³⁴ *Personhistorisk Tidskrift*. Stockholm 1922.
- ³³⁵ *Biographica Supplement* 34a, Riksarkivet, Stockholm, and letters to the Lord High Chancellor, Magnus Gabriel de la Gardie. The De la Gardie Collection, Riksarkivet, Stockholm.
- ³³⁶ Henrik Schück: *Från det forna Upsala*. Stockholm 1917.
- ³³⁷ Lists of admission and retirement of the Stockholm Goldsmiths' Guild. The Royal Library, Sthlm. These have partly (i. e. concerning those who attained the rank of Master) been published by Gustaf Upmark Junr. in his work: *Guld- och silversmeder i Sverige 1520—1850*. Stockholm 1925.
- ³³⁸ Wilhelm Berg: *Samlingar till Göteborgs historia*. Göteborg 1890. Attempts to find further particulars of the artist and his first wife in the Gothenburg records have been very kindly made by Mr. C. E. Schlesinger and Provincial Archivist Gustaf Clemensson, D. Ph. but unfortunately these have all proved barren.
- ³³⁹ W. Berg l. c., Vol. I, p. 307.
- ³⁴⁰ According to the records of the Stockholms Goldsmiths' Guild. Published in S:t Eriks årsbok. Sthlm.
- ³⁴¹ Lists of admission and retirement of the Stockholm Goldsmiths' Guild. The Royal Library Stockholm.
- ³⁴² Eliel Aspelin: *Elias Brenner*. Helsingfors 1896. p. 48.
- ³⁴³ *Levertin*: l. c. vol. 20, p. 30.
- ³⁴⁴ Aspelin l. c., pp. 55 and 56.
- ³⁴⁵ Br. Mus. Add. MSS. 23068, p. 13, according to Gazette des Beaux Arts 1893 he had learnt enamelling by Petitot.
- ³⁴⁶ Br. Mus. Add. MSS. 23076, p. 18.
- ³⁴⁷ » » » » 23070, p. 69 and 23076, p. 18.
- ³⁴⁸ See C. H. Collins Baker's article on Crosse in Thieme-Becker l. c.,

- ³⁴⁹ See Richard W. Goulding: *The miniatures at Welbeck Abbey*, London 1916.
- ³⁵⁰ Boit is not mentioned in the Treasury Papers before 1704. Some remarks in the Treasury papers of 1697 about a certain M. Boit do not refer to the artist. On the other hand the Lord Chamberlain's Register of March 1696 recorded under the title Lord Chamberlain's establishemnets: Painter in enamel Charles Boit.
- ³⁵¹ Denis Rochet: *Lettres Souveraines Russes*, vol. I, p. 67. Compare Clouzot's article on the art of enamelling in France during the reign of Louis XIV: *Revue de l'Art*, septembre 1911.
- ³⁵² A. Nyari: *Der Portraitmaler Johann Kupetzkij*. Vienna 1888, p. 61.
- ³⁵³ Hultmark: l. c.
- ³⁵⁴ *Jahrbücher der Kunsthistorischen Sammlungen des A. H. Kaiserhauses*. Vienna 1883—84.
- ³⁵⁵ Joh. Georg Keyssler: *Neueste Reisen*, Hannover 1751.
- ³⁵⁶ This portrait was possibly painted in Vienna, where as we know Addison stayed until the new year 1702—1703.
- ³⁵⁷ Treasury Books 1704.
- ³⁵⁸ » » 1710.
- ³⁵⁹ Br. Mus. Add. MSS. 23073, p. 32.
- ³⁶⁰ The inventory dated Dec. 5, 1674 taken after the death of the artist's mother, Lucia Wulf, mentions him as being still in his second year. The information given in the text is likewise taken from the same source: *Stockholms stads Rådhusarkiv*. Bou. 1674: 1327.
- ³⁶¹ The marriage register of the German Church, Stockholm, March 3, 1677.
- ³⁶² The baptism register of the German Church, Stockholm, mentions the following children by Otto Peterson's second marriage: Wilhelm 26.2. 1678; Heinrich 4.4. 1780; Anna Maria 26.8. 1681; Johannes 7.12. 1682; Catharina 18.3. 1684. The daughter Anna Maria, married to Olof Green, is mentioned as the father's sole heir.
- ³⁶³ See inventory taken after the death of Otto Pettersson's second wife, *Stockholms stads Rådhusarkiv*. Bou. 1696: 674.
- ³⁶⁴ The list of the artist's works and also Wessel's power of attorney are appended to the inventory of the goldsmith Otto Pettersson. *Stockholms stads Rådhusarkiv*. Bou. 1710: 231.
- ³⁶⁵ Br. Mus. Add. MSS. 23070, p. 20.
- ³⁶⁶ Partly published by R. W. Goulding in *The miniatures at Welbeck Abbey*, London 1916, partly in the Treasury Papers 1710 and 1713.
- ³⁶⁷ Treasury Papers.
- ³⁶⁸ O. Levertin: l. c. Henry Clouzot: *Les emailistes français sous Louis XIV*. *Revue de l'Art*, septembre 1911. Cp. A. de Montaiglon: *Procès verbaux de l'Academie Royal*. Tome IV and V.
- ³⁶⁹ The letter is given in extenso in *Nouvelles archives de l'art français*, publ. par Jules Guiffrey. Paris 1883. Tome IV, p. 270.
- ³⁷⁰ Henry Bouchot: *Le portrait miniature en France*, *Gazette des Beaux Arts*, 1893, p. 411 and 412.
- ³⁷¹ Henry Clouzot: *Les emailistes français sous Louis XIV*, *Revue de l'Art*, septembre 1911, p. 184.
- ³⁷² Mss. Collections of Upsala University Library X 219.
- ³⁷³ All information as regards Boit's connection with the Academy has been taken from Montaiglon l. c.
- ³⁷⁴ A. Sensier: *Journal de Rosalba Carriera*. Paris 1865.
- ³⁷⁵ In the inventory taken after Boit's death it is mentioned that he had at his temporary disposal two pastels by "Lowenberg".
- ³⁷⁶ *École des Beaux Arts*, Paris (Archive 22). For this information I am indebted to Åke Stavenow, Ph. D.
- ³⁷⁷ H. Herluison: *Actes d'état civil d'artistes français*. Paris 1873.
- ³⁷⁸ *Nouvelles archives de l'art français*, 2:me série. Tome IV. Publiés par Jules Guiffrey. Paris 1883. p. 286 sq.
- ³⁷⁹ Herluison states that her name was Wilaine, but in the inventory, which seems more reliable a source, she is called Willart.
- ³⁸⁰ Acts not arranged. *Stockholms stads Rådhusarkiv*.
- ³⁸¹ V. Örnberg: *Svenska Ättartal*. Stockholm. 1902 sq.
- ³⁸² David Richter Junr. entered the guild Oct. 13, 1679 and got his discharge as journeyman Oct. 14,

1684. According to a passeport in The Registry of the Kingdom of Sweden. Riksarkivet, Stockholm, dated Aug. 9, 1897 he then went abroad for studies.

³⁸³ Bengt Richter entered the guild January 8, 1686 and became a journeyman January 14, 1690.

³⁸⁴ Hultmark l. c. Concerning the relations of Boll and the Richter family v. the inventory of Mrs. Maria Richter née Boll. Stockholms stads Rådhusarkiv. Bou. 1743 II: 770.

³⁸⁵ Hindrich Richter was made an apprentice of Boll May 6, 1696 and a journeyman July 19, 1700.

³⁸⁶ Br. Mus. MSS. 23076, p. 18.

³⁸⁷ Registry of the Kingdom of Sweden 1696, Dec. 9, fol. 226. Riksarkivet, Stockholm.

³⁸⁸ The following note on Karlsteen is in the Catalogue of the Wellesley Collection:

“Arvid Karlsteen: Prince Rupert, nephew of Charles I. Half-length, in full armour. Curly hair to shoulders Miniature. Plumbago on vellum. Oval. $2\frac{3}{16}/1\frac{1}{8}\frac{1}{2}$ in.” Exhibited at South Kensington 1914—17.

³⁸⁹ The Eichhorn MSS. Collection. The Royal Library, Stockholm. Cp. also Levertin l. c. Vol. 20.

³⁹⁰ Vertue says Br. Mus. 23076, p. 18 that Richter went over to Berlin and Dresden and after having waited in vain for over two whole years proceeded to London, where he according to Vertue arrived in 1702. However he left Sweden in 1702 as is proved by documentary evidence, and consequently he must have arrived in England about 1704, if he spent two years in Germany.

³⁹¹ Br. Mus. Add. MSS. 23076, p. 29.

³⁹² » » » » 23076, p. 18.

³⁹³ Hultmark l. c.

Catalogue of Pictures seen.

1. ABINGDON, JAMES BERTIE, EARL OF

Whole-length, canvas 90 × 57½ in.

Born 1654. Third Baron Norreys of Rycote. Created Earl of Abingdon in 1682. High Steward of Oxford 1687. Died 1699.

Standing; long dark wig; red velvet mantle edged with white fur, velvet coat lined with white fur; black stockings and buckled shoes; sword-belt and sword; right hand holding cloak, left hand resting on a table on which lies his coronet; dark-blue velvet curtain behind, also a column on which is a Latin inscription.

This portrait was presented to the University of Oxford by the second Earl in 1700 and hangs in the Examination Schools. No. 338 in Catalogue of Oxford Portraits, by Mrs. R. L. Poole, Oxford 1912, Vol. I.

The date of painting is 1690—99.

2. ADDISON, RT. HON. JOSEPH

a. Oval Bust, canvas 30¼ × 24¾ in.

Essayist, poet and statesman. Born 1672, son of Rev. Lancelot Addison by his first wife. Famous for his literary connection with the Tatler and the Spectator. Was a member of the renowned Kit-Cat Club. Married the Countess of Warwick in 1716. Was appointed Secretary of State in 1717. Died 1719.

Dark-grey wig; cherry coloured mantle; long white cravat, greenish-grey background.

This portrait belongs to Earl Bathurst at Cirencester.

The date of painting is c. 1700—1710.

b. Half-length, canvas 40½ × 31¾ in.

Seated at a table, holding a pen to paper; left hand inside his apricot velvet coat; light-brown tye wig; loose white cravat; brownish-red background with olive curtains.

This picture was purchased by the National Portrait Gallery, London, in 1884. It is No. 714 in the Catalogue. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

It is signed »Dahl pinxt» and dated 1719.

Engraved by J. Simon, 1719.

3. ALBEMARLE, LADY ANNE LENNOX, COUNTESS OF

a. Half-length, canvas 48½ × 39 in.

Born 1703. Daughter of Charles Lennox, 1st Duke of Richmond, by his wife Anne, daughter of Francis, Lord Brudenell. Married Wm. Anne Keppel, 2nd Earl of Albemarle, in 1725. Was Lady of the Bedchamber to Queen Caroline, consort of George II. Died 1789.

Life-size; standing; plain white satin dress with open neck; left hand raised to breast; body turned to right, face to left. Information supplied by the Duke of Bedford.

This picture belongs to the Duke of Bedford K. G. and is No. 226 in the Catalogue of Woburn Abbey Pictures, 1889.

Painted *c.* 1730—40.

This picture was manifestly painted by Dahl in the decline of his powers. Wiffen, No. XXXI.

b. Whole length, canvas 50 × 40 in.

Sitting with a dog on her knee; right hand leaning on a table; black hair hanging loose onto her left shoulder; cream-coloured dress; light blue mantle; landscape background with a rock on left.

This picture belongs to the Duke of Richmond and Gordon K. G. at Goodwood, Chichester.

The date of painting *c.* 1730—40.

It is probably in part the work of Dahl's pupils.

4. ANNE, QUEEN

Born 1665. Second daughter of James II and his first wife, Anne Hyde. Married, in 1683, Prince George of Denmark. Became Queen of England in 1702. Died 1714.

a. Whole-length, canvas 92 × 56¼ in.

When princess, standing; full-face; her left elbow resting on a pedestal; in a low-necked fawn dress with greenish-blue mantle; curtain, landscape and architectural background.

This portrait is No. 1616 in the National Portrait Gallery Catalogue. It was formerly attributed to Kneller. The date of painting is *c.* 1689—99. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

Reproduced on Pl. XXI.

b. Three-quarter length, canvas 50 × 40 in.

Seated; left elbow on stone pedestal; right hand on knee; dark hair done high; bronze silk dress fastened in front with clasps; split sleeves with clasps and wide

undersleeves; ermine-lined cloak; »Queen Anne« is written on pedestal in gilt letters; dark background.

This picture belongs to the Earl of Plymouth at Hewell Grange, Redditch.

On the back is written »Queen Anne, giv'n by her Majesty to Mrs. Lowe, Aunt to Mrs. Lewis. An Originall by Doll. Wrote Dec^r 18th, 1738«.

The date of painting is c. 1706. *Reproduced on Pl. XXX.*

c. *Whole-length, canvas 92½ × 57 in.*

Standing; nearly full-face; brown hair in curls; crimson velvet robe lined with ermine over golden dress; ribbon and George of the Garter; a sceptre in her right hand, her left holding her robe; crown and orb on table to left; architectural and curtain background.

Exhibited No. 227 in Oxford Historical Portrait Exhibition, 1905.

This picture was presented to Oriel College, Oxford, by the widow of John Robinson, Bishop of London.

The date of painting is c. 1712.

According to Leslie's Dictionary of Nat. Biography, this portrait was ordered to be painted in 1713 by Queen Anne for presentation to John Robinson, Bishop of Bristol and London. His widow gave it to the College.

Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

d. *Whole-length, canvas 73 × 42 in.*

Slightly varied replica of the above picture.

This picture is in Painters' Hall, London. It is No. 37 in the 1908 Catalogue.

The date of painting is c. 1712.

5. BARRETT, LADY

Oval Bust.

Genealogy unknown.

Pink dress; white lace at breast; powdered hair done low; brownish-grey background.

Full face, body turned to left.

This picture belongs to Mrs. Isherwood-Bagshawe at Oakes, Norton, Derbyshire.

The date of painting is c. 1710—15.

6. BARRETT, MISS

Half-length, oval.

Genealogy uncertain. Possibly this is Mrs. Barrett, mother of Thomas Barrett, as the date of painting is too early to be one of his wives.

Life size; hair done low; greenish-blue dress with lace at top; dark-red mantle; dark background.

This picture was seen at Pratt's, dealer, London in 1922.

The date of painting is c. 1715.

7. BATHURST, ALLEN AND HIS WIFE

Three-quarter length, canvas 60¹/₂ × 56¹/₂ in.

Eldest son of Sir Benjamin Bathurst, M. P. Born 1684. Married in 1704. Created 1st Earl Bathurst in 1712. Died 1775, aged 91. His wife was Catherine, daughter of Sir Peter Apsley of Apsley, Sussex. She died 1768.

He is standing, in a cherry-coloured mantle; blue coat; long white cravat; full white shirt-sleeves showing below a split sleeve; his left hand is extended towards his wife who sits with her hands full of roses; she wears a plain cream dress; her hair is done low; the background is an evening sky; behind the lady are draperies.

This picture belongs to Earl Bathurst at Cirencester.

The date of painting is c. 1705.

8. BEAUFORT, HENRY, 2nd DUKE OF, K. G.

a. Whole-length.

Born 1684. Succeeded his grandfather in 1699. Three times married. Died 1714. Grey wig; loose cravat; light blue coat with wide sleeves and divided cuffs, drapery.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is c. 1699—1710.

b. Three-quarter length.

Standing; head slightly to left; high grey wig, loose cravat; peer's robes; his left hand on a table to right on which is his coronet.

This picture belongs to the Duke of Beaufort at Badminton.

Painted in or soon after 1699.

c. Oval Bust.

Fair wig, blue mantle, robes of the Garter.

Engraved by G. Vertue, 1714.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is 1714.

9. BEAUFORT, 2nd DUCHESS OF

Half-length in painted oval.

Probably his first wife, Mary Sackville, daughter of Earl of Dorset, whom he married in 1702 and who died in 1705.

High powdered wig; brown dress with lace at breast.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is c. 1700—05.

10. BEAUMONT, REAR-ADMIRAL BASIL

Half-length.

Born 1669. Fourth son of Sir Henry Beaumont. Appointed rear-admiral on March 1 1703 and drowned on his flagship in November of the same year.

Standing; nearly full-face; flowing brown wig; civilian costume; brownish-yellow coat; loose white cravat; red waistcoat; right hand extended; stormy sky and ship in background. This picture belongs to Greenwich Hospital, having been presented by George IV in 1824. It is No. 164 in Catalogue of Naval Portraits in Painted Hall, Greenwich, 1881.

The date of painting is 1703 or soon after. *Reproduced on Pl. XXV.*

11. BERKELEY, JAMES, 3rd EARL OF, ADMIRAL

Three-quarter length.

Born 1680. Second son of Charles, 2nd Earl. Appointed vice-admiral c. 1708. Inherited the earldom 1710. Married in 1714 Lady Louisa Lennox, daughter of 1st Duke of Richmond. Died 1736.

Standing; orange-coloured coat with divided sleeve; grey drapery falls from a pillar over his legs. Landscape background with rock to right.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire.

Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912. The date of painting is c. 1705—15.

12. BERTIE, ELIZABETH

Oval Bust.

Youngest child of the Hon. Charles Bertie of Uffington. Born 1675. Married June 1693 Charles Mildway, 18th Baron Fitzwalter. Died 1738.

This picture belongs to the Earl of Ancaster at Grimsthorpe Castle, Lines.

13. BONDE, CARL, COUNT

Three-quarter length, canvas 48×38½ in.

Swedish diplomatist and statesman. Born 1648. Ambassador in Paris 1674—8. Member of the King's council 1695. Created Count Bonde of Björnö in the same year. Was sent to London 1698 to bring back the Garter of Charles XI. Died 1699.

Seated left elbow on a stone pedestal. Dark full-bottom wig. Wearing the dark red velvet robes of the king's council lined with ermine. Wide lace cravat.

This picture is at Tjusterby mansion, Pernå, Finland.

It is signed »M. Dahl pinxit».

The date of painting is 1698.

Information supplied by Doctor Torsten Stjernschantz, Hälsingfors.

Reproduced on Pl. XXIII.

14. BONDE, MAJA GUSTAVA, COUNTESS

Three-quarter length, canvas 48×38½ in.

Born 1672. Daughter of Count Christoffer Gyllenstierna of Ericsberg and his first wife Gustava Juliana Oxenstierna. Married, in 1693, as his second wife Carl Bonde (see above). Died 1737.

Seated, face a little to the left, holding some cherry-coloured flowers in her hands; hair done high, silvery-grey dress, bright blue drapery, grey brownish background.

This picture is at Tjusterby mansion, Pernå, Finland.

It is signed »M. Dahl pinxit».

The date of painting is 1698.

Information supplied by Doctor Torsten Stjernschantz, Hälsingfors.

Reproduced on Pl. XXIV.

15. BOUVERIE, SIR EDWARD DES, BART.

Half-length, canvas 49×39 in.

Born 1688. Eldest son of Sir William des Bouverie, Bart., M. P. for Shaftesbury. Died 1736.

Standing; flaxen wig; blue velvet coat and lace ruffles; right hand holding his hat; left hand on his side.

This picture belongs to the Earl of Radnor at Longford Castle, Salisbury, and is No. 21 in the 1906 catalogue.

The date of painting is 1724. *Reproduced on Pl. XXXIX.*

16. BOUVERIE, SIR JACOB DES, BART., 1st VISCOUNT FOLKESTONE

Three-quarter length, canvas 49×39 in.

Born 1694. Second son of Sir William des Bouverie, Bart. Created Viscount 1747. Married, first, Mary Clarke, secondly Elizabeth Marsham. Father of 1st Earl of Radnor. Died 1761.

Standing; white wig; blue coat; landscape background; his right hand on his side, his left on his waistcoat.

This picture belongs to the Earl of Radnor at Longford Castle, Salisbury, and is No. 23 in the 1909 catalogue.

The date of painting is 1725. According to Sir Jacob's private account book, Dahl was paid for this picture and that of Lady Bouverie (*q. vide*) sixty guineas.

Reproduced on Pl. XL.

17. BOUVERIE, MARY CLARKE, LADY DES

Three-quarter length, canvas 49×39 in.

Daughter of Bartholomew Clarke of Northampton. First wife of Jacob des Bouverie, 1st Viscount Folkestone.

Seated, full-face; white satin dress, blue scarf; long dark hair, a curl over her left shoulder; her right hand holds her gown, her left hand rests on a rock; landscape background.

This picture belongs to the Earl of Radnor at Longford Castle, Salisbury, and is No. 26 in the 1909 catalogue.

The date of painting is 1724.

18. BRADFORD, FRANCIS NEWPORT, 1st EARL OF

Oval Bust, canvas 28¹/₄ × 23 in.

Born 1619. Eldest son of Sir Richard Newport, 1st Baron Newport. Created Earl in 1694. Died 1708, aged nearly 90.

High grey-brown wig; white cravat; light-blue mantle.

This picture belongs to the Earl of Bradford at Weston.

The date of painting is 1700—08.

This is one of Dahl's very best works. *Reproduced on Pl. XXXI.*

19. BRADFORD, HENRY, VISCOUNT NEWPORT, AFTERWARDS 3rd EARL OF

Oval Bust, canvas 28 × 22¹/₂ in.

Born 1683. Grandson of the 1st Earl. Succeeded to the title in 1723. Died 1734.

Pinkish coat; light-blue coat with silver braid round buttonholes; dark background.

This picture belongs to the Earl of Bradford at Weston.

The date of painting is c. 1710—15. *Reproduced on Pl. XXXII.*

20. BRAUTHWAYT, ARTHUR

Three-quarter length.

Died 1734.

Grey tye-wig; long white cravat; grey-brown coat with divided sleeve and small cuff; reddish-brown drapery falls from his right arm over his legs; his left hand leans against a stone, his right hand holds »Horatii, Ep. II, Lib. I. Ep. ad Lolium»; landscape background.

This picture belongs to Sir Hugh R. Beevor, Bart., at Hargham, Attleboro.

According to family papers, the date of painting is 1720.

21. BRISTOL, MRS. ISABELLA HERVEY, COUNTESS OF

Three-quarter length.

Only daughter of Sir Robert Carr, Bart., of Sleaford. Married, as first wife, in 1688, John Hervey, afterwards 1st Earl of Bristol. Died 1693.

Right hand leaning on a marble table on which is fruit; left hand extended; landscape background.

This picture belongs to the Marquess of Bristol at Ickworth. It is mentioned in Portraits in Suffolk Houses (West), by Rev. E. Farrer, 1908.

The date of painting is 1689—93.

22. BRISTOW, MRS. CATHERINE

Whole-length.

Born 1667. Wife of Robert Bristow, Mickeldever, Hants. Died 1751. Eldest daughter of Robert Woolley, London. Mother of Mrs. John Warde.

Sitting in a high-backed chair; hair done low; loose black velvet dress; greenish-yellow drapery with dark pattern to left.

This picture belongs to Lieutenant Warde at Squerries Court, Kent.

The date of painting is c. 1712—17. *Reproduced on Pl. XLIII.*

23. BRISTOW, KATHERINE

Three-quarter length, canvas 50×40 in.

Born 1690. Married George Dashwood of Heatherington Hall in 1711. Painted when she was 17.

Body to the right; looking over her shoulder; flowers in her left hand, a black and white spaniel on the right. White satin dress with wide sleeves, no lace at bosom.

This picture belongs to Mrs. Pelham Dashwood, London.

24. BROMLEY, WILLIAM

a. Three-quarter length, canvas 48×39 in.

Born 1664. Eldest son of Sir William Bromley. Elected Speaker of House of Commons 1710. Appointed Secretary of State 1713. Died 1732.

Standing; high brown wig; green coat; left hand holding a cream-coloured drapery, right hand extended; landscape background to the right.

This picture belongs to Sir Henry Fairfax-Lucy, Bart., at Charlecote Park, Warwickshire. It is probably in part the work of Dahl's pupils.

The date of painting is c. 1704—14.

b. Three-quarter length, canvas 50×40 in.

Standing; long fair wig; white lace cravat and ruffles; Speaker's black and gold robe; left hand resting on chair, right hand holding a scroll.

This portrait belongs to the University of Oxford and hangs in the Examination Schools. It is No. 342 in the Catalogue of Oxford Portraits by Mrs. R. L. Poole, 1912. *Vide* also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

It is said to have once borne the date 1712. It was given to the University by the sitter. Painted 1712 according to note on engraving by John Smith.

25. BROOKE, WILLIAM, 7th BARON

Whole-length.

Married Mary Thynne in 1716. Died 1727. Ancestor of the Earl of Warwick and Recorder of Warwick.

Standing; low white wig; tight collar; red baronial robes; pearl-grey stockings visible to below knee; red shoes; right hand extended towards baronial crown on table at his side.

This picture belongs to the Earl of Brooke and Warwick at Warwick Castle.

The date of painting is 1716—20.

26. BROOKE, MARY THYNNE, LADY

Whole-length.

Second daughter of Henry Thynne. Married William, 7th Baron Brooke in 1716.
Died 1720.

Standing; red mantle, grey dress embroidered in gold; long sleeves; hair done low;
left hand holding her mantle, in her right hand her coronet.

This picture belongs to the Earl of Brooke and Warwick at Warwick Castle.

The date of painting is 1716—20.

27. BROWNE, LADY BARBARA

Bust, canvas 28×25 in.

Lady Barbara Lee, youngest daughter of 1st Earl of Litchfield. Married, first,
Colonel Lee, secondly, in 1725, Sir George Browne of Kiddington.

Grey dress; blue riband; hair done low; full-face.

This picture belongs to Viscount Dillon at Ditchley, Enstone. It is No. 51 in the
1908 catalogue.

The receipt from the artist for £ 31.10., apparently for this picture, is at Ditchley.

The date of painting is 1732. *Vide* also Lely and the Stuart Portrait Painters,
by C. H. Collins Baker 1912.

28. BROWNLOW, LADY

Three-quarter length.

Stated to be the mother of Lady Cust, and is probably Dorothy, daughter of Sir
Richard Mason of Surrey, wife to Sir William Brownlow, 4th Bart. Their only
daughter Anne married Sir Richard Cust, Bart., ancestor to the present Lord
Brownlow.

Sitting; blue mantle; reddish-brown dress; hair done low; left arm leaning on a
pedestal; brown background.

This picture belongs to Earl Brownlow at Belton House, Grantham.

The date of painting is c. 1710—20.

29. BROWNLOW, ELINOR, VISCOUNTESS TYRCONNEL

Oval Bust.

Fourth daughter of Sir John Brownlow, 3rd Bart. Married, as first wife, her first
cousin Sir John Brownlow, 5th Bart., created Viscount Tyrconnel in 1718, son
of Sir Wm., 4th Bart.

Hair done low; salmon-coloured gown; greenish-grey drapery; grey background.

This picture belongs to Earl Brownlow at Belton House, Grantham.

The date of painting is 1709—15.

30. BROWNLOW, MARGARET

a. Three-quarter length.

Stated to be third daughter of Sir John Brownlow. Probably this is Alicia who married Francis, 2nd Lord Guilford, as Sir John had no daughter Margaret. Standing; blue dress open at the top to the depth of three buttons; long sleeves with white silk cuffs; high, powdered hair; pink drapery behind her flower basket in front; landscape background.

This picture belongs to Earl Brownlow at Belton House, Grantham.

The date of painting is *c.* 1700—05.

Oval half-length, canvas 28 $\frac{3}{4}$ $\times$ 24 $\frac{1}{2}$ in.

b. Head slightly to the left, body to the right. Brown hair done high, and flowing. She wears a lemon-coloured décolleté dress with a blue cloak over her left shoulder. Light background.

Inscription »Margaret Brownlow«.

Mentioned in the inventory of Swinstead House, January 22, 1725.

This picture belongs to the Earl of Ancaster at Grimsthorpe Castle, Lines.

The date of painting is *c.* 1700—10.

31. BUXTON, JOHN

a. Three-quarter length.

Born 1684. Eldest son of Robert Buxton of Rushford, Norfolk, who died 1691.

He married in 1709 Anne, daughter of Clement Gooche, by whom he had seven sons and four daughters. He died 1731.

Standing; grey tie-wig; tight collar without cravat; brownish grey coat with small cuffs; greenish-blue drapery; his right hand leaning on a marble table; in his left hand a MSS. roll; greyish-brown background.

This picture belongs to Major Buxton at Tockenham Manor, Wootton Bassett.

The date of painting *c.* 1719—31.

b. Copy of the above picture in the possession of Sir Hugh Beevor, Bart., at Hargham, Attleboro.

32. BUXTON, ANNE

Three-quarter length.

Born 1691. Daughter of Clement Gooche. Married in 1709 John Buxton (*q. vide*).

Died 1749.

Sitting; body full-face; head to right; hair done low; grey satin dress; holding a flower in her right hand; pillar on left; landscape background.

This picture belongs to Major Buxton at Tockenham Manor, Wootton Bassett.

It is probably in part the work of Dahl's pupils.

The date of painting is *c.* 1730.

33. BUXTON, possibly HANNAH or ELIZABETH

Bust in painted oval, canvas 28×24 in.

Elizabeth was the elder daughter of Robert Buxton and sister of John Buxton (*q. vide*). She married Nicholas Jacob of Laxfield, Suffolk. Hannah was the younger daughter and died unmarried.

Champagne-coloured dress; plum-coloured drapery; grey background.

This picture belongs to Major Buxton at Tockenham Manor, Wootton Bassett.

It is signed »M. Dahl pinx.» and dated 1722.

34. CARLISLE, ANNE CAPEL, COUNTESS OF

Three-quarter length, canvas 65×61 in.

Born 1674. Daughter of Arthur, 1st Earl of Essex. Married in 1668 Charles, 3rd Earl of Carlisle. Died 1752.

Standing; full-face; vermilion dress; blue mantle; in her left hand a spray of orange blossom; house and garden to left of background.

Engraved by J. J. v. d. Berghe.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 202 in the 1920 Catalogue by C. H. Collins Baker.

The date of painting is 1696 or soon after. *Reproduced on Pl. XV.*

35. CARMARTHEN, ANNE SEYMOUR, MARCHIONESS OF

Three-quarter length, canvas 49½×39½ in.

Third daughter of Charles, 6th Duke of Somerset and his wife, Lady Elizabeth Percy. Was 2nd wife of Peregrine, Marquess of Carmarthen, and subsequently, in 1719, of 3rd Duke of Leeds.

Standing; head slightly to left; left hand pointing right; silver-grey dress; blue cloak.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 489 in the 1920 Catalogue by C. H. Collins Baker.

The date of painting is *c.* 1710—20.

36. CHARLES XII OF SWEDEN

a. Three-quarter length, canvas 51×46½ in.

Born 1682. Succeeded to the throne 1697. Engaged in the Great Northern War from 1700—18, when he was shot dead at Fredrikshald in Norway.

Standing right hand extended on bâton, left hand on his sword. In his own hair, coat lined with fur. Battle in the background.

According to notes by Fredenheim this portrait was ordered by the Swedish envoy in London Count Karl Gyllenborg and painted after a sculpture. According to a letter by Count Ekeblad (which is now in the possession of Nationalmuseum, Stockholm), it later belonged to Baron Liewen, member of the King's council,

from whom it was sold in 1760 to Kungl. Husgerådskammaren for 600 dlr. kmt. It is now in Nationalmuseum, Stockholm.

The date of painting is 1710—17. *Vide* Roosval, Svenskt konstgalleri.

Reproduced on Pl. XXXVI.

- b. Bust copy of the above picture by C. F. von Breda at Drottningholm in the Collection of His Majesty the King of Sweden. Other copies sold at Bukowski's on 18. and 19.3. 1902, No. 145 in the Catalogue, and on 11., 12. and 13.12. 1924, No. 8 in the Catalogue.

37. CHILD, SIR FRANCIS

Whole-length.

Born 1684. Son of Sir Fr. Child.

Banker, Lordmayor 1738. Died 1746.

Standing in Lord-Mayor's robes with Temple in the background.

This portrait belongs to the Earl of Jersey at Osterley Park, Middlesex.

Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is c. 1731.

38. CHILD, SIR ROBERT

Three-quarter length.

Son of Fr. Child the elder, Alderman of Farringdon.

Standing; right hand on a pedestal; left hand extended; ruins in background.

This picture belongs to the Earl of Jersey at Osterley Park, Middlesex.

Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

It is signed »M. Dahl pinxt 1712».

39. CHILD, MR. SAMUEL

Bust in painted oval.

Probably son of Sir Fr. Child the elder.

This picture belongs to the Earl of Jersey at Osterley Park, Middlesex.

Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is c. 1710—15.

40. CLARKE, LADY CATHERINE

Three-quarter length.

Younger daughter of Philip, 2nd Earl of Chesterfield, and his third wife, Lady

Elizabeth Dormer. Married Godfrey Clarke, M. P., of Chilcot. Died 1728. Was

a sister of Mary Stanhope, who married Thomas Coke, Lord Chamberlain (*q. vide*).

Sitting; hair done high; grey silk dress; holding a champagne-coloured drapery in her right hand; left hand leaning on a stone; landscape background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire.

The date of painting is 1700—10.

41. CLARKE, MRS. MARY

Three-quarter length, canvas 49×39½ in.

Born Young, wife of Bartholomew Clarke Esq., mother of Mary Clarke who married Jacob, 1st Viscount Folkestone (*q. vide*). She died 1768.

Sitting; brown hair hanging loose; dark-blue dress; sleeves to below elbow, a flower in her right hand; drapery background.

This picture belongs to the Earl of Radnor at Longford Castle, Salisbury. It is No. 30 in the Catalogue, 1909.

It is in the catalogue of portraits, 1796, collected by Sir Wm. Musgrave, Bart. *B. M. Add. MSS. 6391.*

The date of painting is 1725. It is inscribed »Dahl pinxt».

42. COKE, MRS. CAREY

a. Oval Bust, canvas 29½×24½ in.

Daughter of Sir John Newton, Bart. Wife of Edward Coke and mother of the first Earl of Leicester. Died 1707.

Hair done high; greenish-blue dress lined with grey silk; fastened with clasps; lace at breast.

This picture belongs to the Earl of Leicester at Holkham Hall, Wells, Norfolk.

The date of painting is c. 1690 or soon after.

b. Whole-length, canvas 92×52½ in.

Standing; hair done high; long, grey, very low silk dress; sleeves to below elbow; plum-coloured drapery over her left shoulder; leaning her left elbow on a stone; landscape background.

This picture belongs to the Earl of Leicester at Holkham Hall, Wells. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is c. 1690 or soon after.

43. COKE, EDWARD

Whole-length.

Only son of Robert Coke of Thorington and Holkham by Lady Anne Osborne, daughter of the 1st Duke of Leeds. Succeeded to his father's estates in 1679. Married Carey Newton (*q. vide*). Died 1707.

Standing; long, dark-grey wig; loose white cravat; grey coat; narrow sleeve; grey stockings; black shoes; sword; a plum-coloured drapery over his right shoulder; right hand on hip; left hand extended; to right drapery background; to left, terrace and landscape.

This picture belongs to the Earl of Leicester at Holkham Hall, Wells. *Vide* in *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

The date of painting is c. 1690 or soon after.

44. COKE, LADY MARY

Three-quarter length.

Daughter of Philip, 2nd Earl of Chesterfield. Married Rt. Hon. Thomas Coke (*q. vide*) in 1698 as his first wife. Died 1704.

Standing; hair done high; light-blue dress; holding a basket of flowers in her right hand, leaning her left on a rock; pinkish-grey drapery to the right; body full-face, head slightly to left, landscape background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire.

The date of painting is 1698—1704.

44. COKE, RT. HON. THOMAS

a.

Three-quarter length.

Born 1674. Son of Colonel John Coke of Melbourne. Vice-Chamberlain to Queen Anne, 1711, also to George I. Privy Councillor. Married, first, in 1698, Lady Mary Stanhope, daughter of 2nd Earl of Chesterfield; secondly, Hon. Mary Hale, a Maid of Honour to Queen Anne.

As a young man; standing; long wig; coat clasped; divided sleeve with clasps; full under-sleeve without ruffles; short loose cravat; left hand on hip; right hand supported; drapery; dark background.

This picture belongs to Basil Fanshawe Esq. at Bratton Fleming. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is 1698—1704.

b.

Whole-length.

Long grey wig; short white cravat, long grey coat; grey drapery falling over his right shoulder and right hand, which is on the hip; left hand extended towards a dog; grey background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire. *Vide* also *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

The date of painting is *c.* 1702.

c.

Bust in painted oval.

Long grey wig; white cravat; body turned to the right; head full-face; dark grey background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire. *Vide* also *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

The date of painting is *c.* 1700—20.

45. COOKES, SIR THOMAS

Three-quarter length, canvas 50 × 40 in.

Born 1649(?). Succeeded his father as second baronet about 1672. Married Mary,

daughter of Thomas, 1st Earl of Plymouth. Was a benefactor of Oxford University. Died 1701.

Standing; long brown wig; lace cravat; full white shirt sleeves; golden-brown drape over purplish coat; left arm leaning on a stone ledge, right hand on hip. Shield of arms of Worcester College, Oxford, below to right; landscape seen through a window above.

This picture belongs to Oxford University and hangs in the Bodleian Library. It is No. 181 in the Catalogue of Oxford Portraits by Mrs. R. L. Poole, 1912.

The date of painting is 1695—1701.

46. COTTRELL-DORMER, LADY BRIDGET

Three-quarter length.

Daughter of D. Sherborne. Married Sir Clement Cottrell, son of Sir Charles Ludovicke Cottrell (*q. vide*), who assumed the surname of Dormer and died in 1758. She died 1731.

Sitting at a musical instrument; grey silk dress; grey background.

This picture belongs to Captain C. W. Cottrell-Dormer at Rousham, Oxon. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

It is signed »Dahl pinxt» and dated 1720.

47. COTTRELL, SIR CHARLES LUDOVICKE

Oval Bust.

Second son of Sir Charles Cottrell, whom he succeeded, in 1686, as Master of the Ceremonies. Father of Sir Clement, who married Bridget Sherborne (*q. vide*) under Cottrell-Dormer. Died 1711.

High brown wig; loose white cravat; cherry-coloured mantle; dark background.

This picture belongs to Captain C. W. Cottrell-Dormer at Rousham, Oxon.

The date of painting is 1700—11.

48. COTTRELL-DORMER, SIR CLEMENT

Three-quarter length.

Eldest son of Sir Charles Ludovicke Cottrell. Assumed the surname of Dormer.

Married Bridget Sherborne. Was Master of the Ceremonies. Died 1758.

Standing; tye wig and cravat; blue coat with cuffs reaching to the elbow.

This picture belongs to Captain C. W. Cottrell-Dormer at Rousham, Oxon.

The date of painting is 1718—35.

49. CRAGGS, JAMES

Half-length, canvas 46 × 37 in.

Born 1657. Became Postmaster-General in 1715. Died 1721.

Standing; high, fair wig; velvet coat; holding his hat under his left arm; right hand is gloved.

This picture belongs to the General Post Office, London.

The date of painting is 1719—21.

50. CURZON, ELINOR

Three-quarter length.

Fourth daughter of Sir Nathaniel Curzon, Bart. (1635—1718.)

Sitting; hair done low; loose-fitting, light-blue dress with large sleeves; body slightly to left; head full-face; leaning her left arm on a table; holding a small box in her right hand; drapery to left of background.

This picture belongs to the Marquis Curzon of Kedleston at Kedleston, Derbyshire. The date of painting is 1710—15.

51. DACRE, LADY ANNE BARRETT-LENNARD, BARONESS

a. Three-quarter length, canvas 50×40 in.

Born 1684. Second daughter of Thomas, 1st Earl of Sussex and Lady Anne Castlemaine. Married, first her cousin Richard Barrett; secondly, in 1718, Henry, 8th Lord Teynham. She became Baroness Dacre in her own rights. Died 1755. Standing; hair done low; low dress with long loose sleeves; full-face; landscape background.

This picture belongs to Sir Thomas Barrett-Lennard, Bart., at Belhus, Avely. (*Vide* Account of the Barrett and Lennard Families, by T. Barrett-Lennard, 1908.)

The date of painting is 1705—15.

b. Three-quarter length.

Sitting; hair done high; light-red dress; white under-dress; right hand holding drapery; left hand extended; terrace background; body to left; head full-face.

This picture belongs to Sir Thomas Barrett-Lennard, Bart., at Belhus, Avely.

It is reproduced in The Families of Barrett and Lennard, by Th. Barrett-Lennard, 1908.

The date of painting is 1705—10.

52. DAHL, MICHAEL

Oval Bust, canvas 23×18 in.

Portrait of the artist.

Red cap and mantle, white shirt visible at neck.

This picture belongs to H. Featherstonhaugh Frampton, at Moreton, Dorchester.

The date of painting is 1695—1700.

Engraved by T. Chambers and by W. H. Watt.

53. DANVERS, DANIEL

Half-length, canvas 36 × 30 in.

Probably this is a son of John Danvers who died 1678. He married Susan Smith and had a son Daniel, whom he mentions in his will 1677. This Daniel died in 1753.

Standing; white tye wig; greenish-blue coat; white cravat; small white ruffles; rocks in background.

This picture belongs to Miss Gertrude Danvers in London.

The date of painting is *c.* 1718—30.

54. DAWSONNE, WILLIAM

Three-quarter length.

Born 1660. Son of William Dawsonne of Hackney and Uncle of Sir Wm. Heathcote, 1st Bart. Died 1727.

Standing; high wig; brown coat; white cravat; right hand extended towards a seascape with ship in background.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford.

The date of painting is *c.* 1710—15.

55. DEVONSHIRE, RACHAEL RUSSELL, DUCHESS OF

a. Whole length, canvas 50 ³/₄ × 40 ³/₄ in.

Born 1677. Eldest daughter of William, Lord Russell, and Rachael Wriothesley, daughter of the 4th Earl of Southampton. Married, in 1688, Earl, later (1707) 2nd Duke of Devonshire. Died 1725.

Sitting; hair done high; red dress with short wide sleeves; long wide undersleeves; greenish-blue drapery; left arm leaning on a pedestal; grey pillars and bronze-coloured drapery in background.

This picture belongs to the Duke of Devonshire K. G. at Hardwick Hall and is No. 74 in the 1903 Catalogue.

The date of painting is *c.* 1706. *Reproduced on Pl. I.*

b. Three-quarter length; canvas 65 × 61 in.

Standing; body full face, head slightly to left; old gold dress; blue mantle; her left arm on a parapet; dark background with deep-blue curtain to right.

Engraved by E. Harding.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It its No. 201 in the 1920 Catalogue by C. H. Collins Baker.

The date of painting is 1696 or soon after.

56. EFFINGHAM, ANN BRISTOW, COUNTESS OF

Three-quarter length.

Fourth daughter of Robert and Catherine Bristow. Married Francis Howard, Earl of Effingham, 1728.

Looking over her shoulder, body half to the right; hair done low; white satin dress with wide sleeves, no lace at bosom; blue cloak. Left hand on a lamb. Landscape background.

This picture belongs to Mrs. Pelham-Dashwood, London.

The date of painting is 1720—30.

57. EVELYN, ELIZABETH

Half-length in painted oval.

Daughter of John Evelyn of Wotton, Surrey and grand-daughter of John Evelyn, the writer. Married Hon. Simon Harcourt and became the mother of 1st Earl of Harcourt. Died 1760.

Body full-face, head slightly to left; fair hair hanging loose; grey dress with lace at breast; wide sleeves to below elbow; plum-coloured drapery covering her right side.

This picture belongs to Viscountess Harcourt at Nuneham Park, Oxfordshire.

The date of painting is 1710—20. *Reproduced on Pl. XXXVII.*

58. FANSHAWE, JOHN, D. D.

Half-length in painted oval.

Born 1697. Second son of John Fanshawe of Parslowes, Essex. Professor of Divinity at Oxford and Canon of Christ Church, Oxford. Died unmarried 1763.

Head and body slightly to right; velvet turban; clerical dress.

This picture belongs to Basil Fanshawe Esq. at Bratton Fleming. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is *c.* 1717—27.

59. FANSHAWE, MRS. MARY

Bust in painted oval.

Sister of the Rt. Hon. Thomas Coke, Vice-Chamberlain to Queen Anne. Married John Fanshawe of Parslowes, Essex.

Hair done high; a greenish-blue drapery falls from her head over her left shoulder; cream dress with pinkish tones; dark-grey background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derbyshire. *Vide* in *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

The date of painting is *c.* 1700—14.

60. FITZ-WALTER, LADY ELIZABETH,

Three-quarter length, canvas 56 × 39½ in.

As Diana. Standing, full-face, body to left; hair done high; mauve dress; blue-green drapery. She holds a long hunting spear in her right hand and with her left she

caresses two deer hounds. A bow and quiver slung on her back. Landscape background with trees.

This picture belongs to the Earl of Ancaster at Grimsthorpe Castle, Lines.

The date of painting is 1695—1710.

61. FREIND, JOHN

a. *Three-quarter length, canvas 49 1/2 × 39 1/2 in.*

Born 1675. Physician to Queen Caroline, consort of George II, 1727. Died 1728. Seated; white periwig; white cravat; golden-brown coat and waistcoat; right hand on thigh; left hand on table on which are books, etc.; greyish background.

Exhibited in Oxford Exhibition of Historical Portraits, 1906, No. 26.

Engraved by G. Vertue, 1730.

This picture belongs to Oxford University and hangs in the Bodleian Library. It is No. 228 in the Catalogue of Oxford Portraits by Mrs. R. L. Poole, 1912.

It was presented to the University in 1787 by John Smyth of New College who purchased it of the executors of Dr. Simon Burton, also of New College.

b. *Three-quarter length, canvas 48 × 39 in.*

Seated; white wig; yellow brown coat; wide cuffs with small lace frills showing over hands; loose cravat; left hand on a table on which stands writing materials and books; right hand on hip; bust of Hippocrates against dark background.

This picture was deposited on loan in the National Portrait Gallery, London, in 1902, from the Royal College of Physicians, to which it was presented in 1887 by Dr. Owen Rees.

It is No. 1322 in the National Portrait Gallery Catalogue.

c. Replica of the above picture at Christchurch College, Oxford.

d. *Half-length, canvas 50 × 40 in.*

Seated at writing-table; bust of Hippocrates to his left; flaxen wig.

Exhibited No. 181 in National Portrait Exhibition, South Kensington, 1867.

This picture was presented to the Royal College of Physicians, London, by Dr. M. Lee in 1755.

These four portraits seem to be painted c. 1720—30.

62. FREWIN, RICHARD M.D.

Half-length in painted oval.

Born 1681? Physician and Professor of History at Oxford. Benefactor of Oxford University. Died 1761.

Tye wig and cravat; brown coat.

This picture belongs to Christchurch College, Oxford.
The date of painting is 1725—35.

63. GASTRELL, FRANCIS, D.D.

Half-length.

Born 1662. Consecrated Bishop of Chester 1714. Was also canon of Christchurch, Oxford. Died 1725.

In bishop's dress with low wig. Inscribed »Francis Gastrell D. D. Bishop of Chester 1714».

This picture belongs to Christchurch College, Oxford, and hangs in the Peckwater Lecture Room.

The date of painting is 1714—25.

64. GAY, JOHN

Half-length, canvas 30 × 25 in.

Born 1685. Began to make a name as a poet between 1712 and 1715. The »Beggar's Opera» was produced in 1728, which date was the height of his fame. Died 1732.

Reddish-brown mantle; black cap; body turned to left; head full-face; greenish background.

Exhibited South Kensington 1867, by Countess Delawarr.

This picture was purchased by the 3rd Duke of Dorset in 1777. It now belongs to Lord Sackville at Knole House, Sevenoaks. *Vide* 1906 Catalogue.

It is signed »M. DAHL pinx.» On the back is written »Purchased by His Grace John Fredk. Duke of Dorset in 1772. Painted by Boll.»

The date of painting is 1725—32.

65. GEORGE, PRINCE OF DENMARK

a.

Oval Bust, canvas 30 × 25 in.

Born 1653. Second son of Frederick III of Denmark. Married in 1683 Princess Anne, later (1702) Queen of England. Died 1708.

Black wig; loose white cravat; armour; ribbon of the Garter; body slightly to right; head full-face.

Exhibited No. 84 in National Portrait Exhibition, South Kensington, 1867.

This picture is in Kensington Palace, London.

The date of painting is 1689—95. *Reproduced on Pl. XIX.*

b.

Equestrian portrait, canvas 116 × 104 in.

Long white wig; loose white cravat; armour; ribbon of the Garter; grey silk waistcoat, red coat; red trousers; black top-boots; gray, gold-embroidered sash; riding a white horse; in the background a fort and the fleet.

This picture was formerly in Windsor Castle, then in Hampton Court Palace, and is now in Kensington Palace.

It is signed »M. Dahl pinx.» and dated 1704. *Reproduced on Pl. XXXIII.*

66. GILBERT, SIR JEFFRAY

Three-quarter length; canvas 49 × 39 1/2 in.

Born 1674. Son of William Gilbert. Became a judge in 1715 and Chief Baron of Irish Court of Exchequer. Knighted in 1725. Appointed Lord Chief Baron of English Court of Exchequer in 1726. Died 1726.

Standing, in his robes as Chief Baron; low wig; full-face.

Exhibited No. 218 in National Portrait Exhibition, South Kensington, 1867. Property of E. Walker.

Engraved by J. Faber and by T. Holloway.

This picture belongs to the Inner Temple, London. It was purchased in Dublin in 1875 by Lord Fitzgerald. An engraving by J. Faber also belongs to the Inner Temple. Catalogue 1915.

The date of painting is 1715—26.

67. GRAY, THOMAS

Three-quarter length, canvas 49 × 39 1/2 in.

Born 1716. Poet and scholar. LL.B. Cambridge. Died 1771.

Standing; orange-coloured coat and waistcoat; high collar without cravat; his own hair; large wide cuffs; head to left; right hand extended; left hand holding Horatii Carminae.

This picture belongs to the Union Discount Company, London. It was until 1916 in the possession of J. Merrick Head Esq. of Pennsylvania Castle, Portland.

The date of painting is c. 1736—39.

68. GRIMSTON, WILLIAM LUCKYN, 1st VISCOUNT

Three-quarter length.

Born 1683. Second son of Sir Wm. Luckyn, Bart. Inherited the estates of his great-uncle, Sir Samuel Grimston, in 1700, and assumed his surname. Created Viscount in 1719. Died 1756.

Standing; low wig; peer's robes; tight collar; wide cravat; wall in background with pillars and niches.

This picture belongs to the Earl of Verulam at Gorhambury, St. Albans. *Vide* Lely and the Stuart Portrait Painters, 1912, by C. H. Collins Baker.

The date of painting is 1719—25. *Reproduced on Pl. XLI.*

69. GRIMSTON, JANE COOKE, 1st VISCOUNTESS

Three-quarter length.

Daughter of James Cooke of London. Married Wm. Luckyn, created 1st Viscount Grimston (*q. vide*). Died 1765.

Sitting; front face; hair done low; loose white dress, pale blue lining; small dog on her knee; left arm leaning on a table over which falls a dark red drapery; right arm holding dog; wall to right, landscape to left of background. This picture belongs to the Earl of Verulam at Gorhambury, St. Albans. The date of painting is 1719—25. *Reproduced on Pl. XLII.*

70. GROSVENOR, JANE WYNDHAM, LADY

Three-quarter length, canvas 49 1/2 × 39 1/2 in.

Only daughter of Sir Edward Wyndham and Catherine Leveson (*q. vide*). Was first wife to Sir Richard Grosvenor, 4th Bart. She died before 1724.

Seated; full-face; hands in front; red dress; blue mantle.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 488 in the 1920 Catalogue by C. H. Collins Baker.

It was formerly catalogued as by Kneller.

The name of the sitter is inscribed on the canvas.

The date of painting is *c.* 1710—24.

71. HALIFAX, GEORGE MONTAGU, 1st EARL OF

Bust in painted oval, canvas 30 × 24 1/2 in.

Born 1684. Created Earl in 1715. Died 1739.

Long wig; brown coat; white cravat; ribbon and star of the Bath.

This picture belongs to the Duke of Buccleuch at Boughton House, Kettering. It is No. 64 in the 1911 Catalogue.

The date of painting is 1714—25.

72. HEATHCOTE, ANNE

Three-quarter length, canvas 50 × 40 in.

Born 1702. Youngest daughter of Samuel Heathcote and Mary Dawsonne. Married in 1720, Sir Francis Henry Drake, Bart. Died 1768.

Standing; plum-coloured dress; green ribbon; picking a flower with her left hand; landscape background.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford. *Vide* The Families bearing the name of Heathcote, by E. D. Heathcote, 1899.

The date of painting is *c.* 1722—30.

73. HEATHCOTE, GEORGE

Three-quarter length, canvas 50 × 40 in.

Born 1700. Only son of Josiah and Catherine Heathcote. Elected Lord Mayor of London in 1742. Married, *c.* 1725, Maria Eyles. Died 1768.

Standing; high tye wig; tasselled cravat; red coat with wide cuffs.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford.
 It is reproduced in *The Families bearing the name of Heathcote*, by E. D. Heathcote, 1899. *Vide* also *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.
 The date of painting is 1720—30.

74. HEATHCOTE, SIR GILBERT

a. *Three-quarter length, canvas 49 × 39 in.*

Born 1652. Eldest son of Gilbert Heathcote and Ann Dickons. Was a founder and Governor of the Bank of England. Knighted in 1702. Lord Mayor of London 1711. Married Hester Rayner. Died 1733.

Sitting, leaning his left hand on a table; in mayoral robes; mace and sword in background.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford. It is reproduced in *The Families bearing the name of Heathcote*, by E. D. Heathcote, 1899. *Vide* also *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

The date of painting is 1711.

b. *Three-quarter length, canvas 51 × 41 in.*

Seated; in mayoral robes, emblems at his side. Head slightly to the right.

This picture belongs to the Earl of Ancaster at Evsly House, London.

75. HEATHCOTE, MARY

Three-quarter length, canvas 48 × 39 in

Born 1696. Elder daughter of Samuel Heathcote and Mary Dawsonne. Married, in 1716, Wm. Yonge, later Sir Wm. Yonge, Bart. Marriage dissolved 1724. Married, secondly, John Marsh. Died 1766.

Sitting; grey silk dress; hair hanging loose; left hand on a dog; landscape background.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford.

Vide *The Families bearing the name of Heathcote*, by E. D. Heathcote, 1899.

The date of painting is 1720—30.

76. HEATHCOTE, SAMUEL

Three-quarter length, canvas 50 × 40 in.

Born 1699. Fourth son of Samuel Heathcote and Mary Dawsonne. Married, first in 1720, Elizabeth Holworthy, second a French lady. Died 1775.

Standing; tye wig; greyish-green coat; embroidered waistcoat; sword; his right hand caressing a dog.

This picture belongs to Colonel Heathcote at Bighton Wood, Alresford. *Vide* The Families bearing the name of Heathcote, by E. D. Heathcote, 1899; also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.
The date of painting is *c.* 1718—30.

77. HERBERT, HON. MISS ALICE

Half-length, oval.

Possibly this is Alicia, daughter of Richard, 2nd Lord Cherbury, who married John Burrard Esq. (who died 1698).

Hair done high; blue mantle falling from her right shoulder and held with a brooch at her breast; dark background.

This picture was seen at Messrs. Colnaghi, dealer, London, who purchased it from the Collection of the Marquess of Winchester.

The date of painting is 1695—1710.

A painting by Dahl of this Lady was sold at Bukowski's 9. and 10.12. 1919 and is No. 4 in the Catalogue.

78. HERVEY, LADY ANNE

Half-length, canvas 49 × 39 ³/₄ in.

Half-sister of the Duchess of Somerset. Born *c.* 1672. Daughter of Ralph, 1st Duke of Montagu, by his first wife, Elizabeth Wriothesley. She married, first, Alexander Popham, secondly, Lieutenant-General Daniel Hervey, her cousin.

Nearly full-face; her right hand pointing down, her left holding her mantle; white bodice; blue mantle lined with rose and rose-grey; brown-rose curtain to left of background, an alcove to right.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 508 in the 1920 Catalogue by C. H. Collins Baker.

The date of painting is 1696 or soon after.

79. HICKMAN, CHARLES

Half-length in painted oval.

Born 1648. Consecrated Bishop of Derry 1703. Died 1713.

In bishop's dress; fair wig. Body half, head slightly to right. Inscribed »C. A. Hickman D. D. Bishop of Londonderry«.

This picture belongs to Christchurch College, Oxford, and hangs in the Peckwater Lecture Room.

The date of painting is 1703—13.

80. HOPSON, VICE-ADMIRAL SIR THOMAS

Half-length.

Born 1642. Promoted Vice-Admiral and knighted in 1702. Died 1717.

High, brown wig; loose white cravat; brown coat and waistcoat; holding a sword in his right hand; left hand on hip; seascape background.

Exhibited No. 293 in Naval Exhibition, 1891.

This picture was presented to Greenwich Hospital by George IV in 1824. It is No. 162 in the Greenwich Painted Hall Catalogue, 1881. *Vide* also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is 1705—08. *Reproduced on Pl. XXII.*

81. HOWE, VISCOUNTESS JULIANA

Three-quarter length, canvas 65 × 61 in.

Hon. Juliana Alington, born c. 1665, daughter of Wm., 3rd Baron Alington of Wymondley. Married, in 1698, as his second wife, Scrope, 1st Viscount Howe. Died 1747.

Seated; body full-face; head slightly to left; grey-gold dress; her left hand on parapet; her right holding her blue mantle at her breast; fountain to right of background, column to left.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 210 in the 1920 Catalogue by C. H. Collins Baker.

The name of the sitter is inscribed on the canvas.

The date of painting is 1696 or soon after. *Reproduced on Pl. XVIII.*

82. JEKYLL, SIR JOSEPH

Three-quarter length, canvas 50 × 40 in.

Born 1663. Son of John Jekyll of London. Appointed Master of the Rolls, 1717. Died 1738.

Sitting, in his robes as Master of the Rolls; grey-brown wig; embroidered white cravat; green baroque chair; grey-brown background.

Engraved by G. Vertue, 1731 (oval), ditto 1731 (sitting, neckcloth and ruffles).

This picture belongs to Sir Herbert Jekyll, K.C.M.G., at Munstead House, Godalming.

The date of painting is c. 1717—25.

83. KIRK, MARY

Three-quarter length.

Sister to General Percy Kirk and to Diana, wife of John Dormer of Rousham.

Standing; hair done high with red ribbon; grey silk dress; red mantle; left hand holding a dart; right hand extended; landscape background.

This picture belongs to Capt. C. W. Cottrell-Dormer at Rousham, Oxfordshire.

The date of painting is 1695—1710.

84. KNATCHBULL, LADY ALICE

Oval Bust.

Daughter of Colonel John Wyndham of Normington, wife of Sir Edward Knatchbull, 3rd Bart.

Hair done high; light-blue dress with mauve under-dress; lace at breast.
 This picture belongs to Baron Brabourne at Mersham Le Hatch, Ashford.
 The date of painting is 1695—1710.

85. KRISTINA, QUEEN OF SWEDEN

Three-quarter length, canvas 49 1/2 × 40 in.

Born 1626, daughter of Gustavus Adolphus. Reigned from 1644 to 1654, when she abdicated and went to Rome. Died 1689.

Sitting; face three quarters to left. Dark blue eyes, aquiline nose, light brown curled hair. She wears a décolleté white satin dress, short sleeves, eschaloped at the shoulder, white undersleeves to the elbow, fastened by a clasp; a dark blue velvet mantle embroidered with the arms of Sweden (three crowns) lined into ermine. This is fastened at the shoulder by a brooch set with a cameo head of Alexander the Great surrounded by the inscription »Alexander Mag:». Round the corsage is a chain with alternate pearl and diamant links and a double krest of large pearls. The left arm is bent, the elbow rests on a terrestrial globe, round which is a scroll inscribed »Ne mi Bisogna Ne mi limites». The globe rests on a table which is covered with a crimson cloth, on which are the Royal crown and sceptre. In the background on the left is a slight arm of a sculptured column with a loofed orange-yellow damask curtain; on the right an extensive view of the Church of St. Peter at Rome.

This picture belongs to the Earl of Ancaster at Grimsthorpe Castle, Lines.

The date of painting is 1687. *Reproduced on Pl. V.*

86. LANDSDOWNE, MARY, VISCOUNTESS

Three-quarter length, canvas 48 × 45 in.

Daughter of 1st Earl of Jersey, Wife of Thomas Thynne, later of Lord Landsdowne.

Sitting; light-blue dress with greyish-blue lining; long, wide sleeves; left hand extended towards some white roses; red drapery in background.

This picture belongs to the Marquis of Bath at Longleat, Warminster. It is No. 35 in the 1881 Catalogue.

The date of painting is 1705—10.

87. LEIJONCRONA, CHRISTOFFER

Three-quarter length, canvas 50 1/2 × 42 1/2 in.

Swedish poet and diplomatist. Born 1662. Working in England from 1688 to 1710. Was appointed ambassador 1703. Died 1710.

Standing, face to the left; greyish full-bottom wig. Pinkish-brown coat with golden clasps and lightblue lining, pinkish drapery. Landscape background with cloudy sky.

Belongs to Countess Berg von Linde, Källunda, Skåne.

The date of painting is 1700—05.

Information supplied by Svenska porträttarkivet, Stockholm. *Reproduced on Pl. IX.*

88. LEIJONCRONA, FRANÇOISE

Three-quarter length, canvas 50 1/2 × 42 1/2 in.

Born Hwittkell, step-daughter of the Swedish envoy baron John Leijonberg, married Christoffer Leijoncrona (see above).

Sitting in a park landscape with cascades to the left; playing a lute. Hair done high, face to the left, blue dress, white lace at bosom.

This picture belongs to Countess Berg von Linde, Källunda, Skåne.

The date of painting is 1695—1710.

Information supplied by Svenska porträttarkivet, Stockholm. *Reproduced on Pl. X.*

89. LONGUEVILLE, LADY BARBARA,

a. Whole-length.

Born 1665. Daughter of John Talbot of Laycock, Wiltshire. Married Sir Henry Yelverton, created 1st Viscount Longueville in 1690, died 1763.

Standing; hair done high; greyish-blue dress; mustard-coloured drapery; left hand leaning on a pedestal; landscape background; drapery to left.

This picture belongs to Earl Spencer at Althorp Park, Northampton.

b. Three-quarter length, canvas 65 × 61 in.

Standing; body full face, head slightly to left; her left hand on a parapet; dull grey-plum dress; cinnamon mantle; trees to left of background, brownish-pink curtain to right.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 204 in the 1920 Catalogue by C. H. Collins Baker.

The name of the sitter is inscribed on the canvas.

Both those pictures seem to be painted, in or soon after 1696.

Reproduced on Pl. XVI.

90. LUCY FAMILY, A LADY OF THE

Three-quarter length, canvas 30 × 24 in.

Sitting; body full-face; head to right; hair done high; champagne-coloured dress; light-blue drapery; at a table, dog in foreground; right hand holding the drapery; left hand touching flowers on table.

This picture belongs to Sir Henry Fairfax-Lucy, Bart., at Charlecote Park, Warwickshire.

The date of painting is 1695—1710.

91. LUCY, COLONEL

Oval Bust, canvas 30 × 25 in.

Apparently this is George Lucy Esq., born 1667, a younger son of Sir Foulk Lucy and Isabella Davenport. He succeeded his elder brother Davenport in the estate in 1690. He married, first, Mary, daughter of John Bohun; secondly, Jane, daughter of George Bohun. Died 1721.

Long, low, light-brown wig; loose grey cravat; blue mantle; greyish-brown background.

This picture belongs to Sir Henry Fairfax-Lucy, Bart., at Charlecote Park, Warwickshire.

The date of painting is c. 1710.

92. LUCY, JANE BOHUN, MRS.

Oval Bust, canvas 30 × 25 in.

Daughter of George Bohun of Coundon. Married Colonel Lucy (*q. vide*) as his second wife.

Dark hair done high; brown dress; white satin under-dress with lace; grey background.

This picture belongs to Sir Henry Fairfax-Lucy, Bart., at Charlecote Park, Warwickshire.

The date of painting is 1695—1710.

93. LUTTRELL, COLONEL ALEXANDER

Oval Bust.

Born 1663. Became Colonel of a Regiment of Marines, 1703. M. P. for Minehead, 1690. Married, in 1702, Dorothy, daughter of Edward Yard of Churston Ferrers, Devonshire. Died 1711.

Long, brown wig; loose cravat; red mantle; brownish-grey background.

This picture belongs to Geoffrey Luttrell, Esq. at Dunster Castle, Somerset.

The date of painting is 1700—05.

94. LUTTRELL, MRS. DOROTHY

Bust in painted oval.

Born 1667. Daughter of Edward Yard of Churston Ferrers, Devon. Married Colonel Alexander Luttrell (*q. vide*) who died in 1711. She died 1723.

Dark hair done high; yellow dress; wide sleeves ending below elbow; green drapery falling from head over her left shoulder; grey background.

This picture belongs to Geoffrey Luttrell Esq. at Dunster Castle, Somerset.

The date of painting is c. 1700—05.

95. MARLBOROUGH, JOHN CHURCHILL, 1st DUKE OF

*Whole-length. Pen and indian ink wash on drab paper.
Imperial size $19\frac{1}{8} \times 11\frac{5}{8}$ in.*

Born 1650. Son of Sir Winston Churchill. Created Earl of Marlborough in 1689, Duke in 1702. Died 1722.

No. 3 in Catalogue of drawings by British Artists and Artists of foreign origin working in Great Britain, preserved in Department of Prints and Drawings, B. M. By Laurence Binyon, 1900. Vol. II.

It was purchased at the Bull Sale 1881.

96. MARLBOROUGH, SARAH JENNINGS, DUCHESS OF

a. Oval Bust, canvas $30 \times 25\frac{1}{4}$ in.

Born 1660. Daughter of Richard Jennings of Sandridge, St. Albans. Married John Churchill (created 1st Duke of Marlborough in 1702) in 1678. Died 1744. Hair done high; dark green dress; dark-blue drapery; brown and pale-green background.

This picture belongs to Earl Beauchamp K. G. at Madresfield Court, Malvern Link. The date of painting is 1700—10.

b. Half-length, oval; canvas $29\frac{1}{2} \times 24\frac{3}{4}$ in.

Fair hair done high; blue drapery falling from hair over both shoulders; white frill visible round top of dress; olive-coloured background.

This picture was purchased by the National Portrait Gallery, London, in 1884.

It is No. 712 in the 1901 Catalogue edited by L. Cust, and is attributed there to Sir Godfrey Kneller, but is now attributed to Dahl.

Vide also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912. The date of painting is c. 1688—95. *Reproduced on Pl. XX.*

97. MAZARIN, DUCHESS OF

Three-quarter length, canvas $57 \times 42\frac{1}{2}$ in.

Hortense Mancini, a niece of Cardinal Mazarin. Born 1646. Died 1699.

Came to England in 1678 and became a favourite of Charles II. Was a famous beauty.

Seated; body full-face; head slightly to right; cinnamon dress with white sleeves; green-blue mantle; her left hand on hip.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 476 in the 1920 Catalogue by C. H. Collins Baker.

It seems to have been originally an oval, bust portrait, and was formerly catalogued as by Kneller.

The name of the sitter is inscribed on the canvas.

The date of painting is 1695—99.

98. MOLYNEUX, MARY BRUDENELL, VISCOUNTESS

Half-length, canvas 28×23 1/4 in.

Eldest daughter of Francis, Lord Brudenell. Wife of Richard, 5th Viscount Molyneux.

Loose blue dress and hood.

This picture belongs to the Duke of Buccleuch at Boughton House, Kettering. It is No. 35 in the 1911 Catalogue.

It is inscribed »Miss Mary Brudenell by Doll 1695«.

99. MONTAGU, GENERAL EDWARD

Bust in painted oval, canvas 29 3/4×24 3/4 in.

Brother of George Montagu, Earl of Halifax. Died 1738.

Body slightly to left; head to right; eyes to front; red coat; white cravat; long wig; in upper right-hand corner are the Montagu arms.

This picture belongs to the Duke of Buccleuch at Boughton House, Kettering. It is No. 65 in the 1911 Catalogue.

At the back is written »Brigadier-General Edward Montagu, by Dahl«.

The date of painting is c. 1710—25.

100. MONTAGU, JOHN, 2nd DUKE OF

Half-length, canvas 49×39 in.

Born 1690. Succeeded his father in the title in 1709. Appointed Colonel of the 1st Horse Guards in 1714. Died 1749.

Standing; fair wig; white cravat; armour; ribbons of the Garter and Bath; right hand holding a bâton, left resting on his sword hilt; helmet on a table before him; cavalry engagement in background.

Engraved by J. Faber, Junr.

This picture belongs to the Duke of Buccleuch at Boughton House, Kettering.

The date of painting is 1725—30.

Three-quarter length, canvas 50×40 in.

Standing; wig; armour; blue ribbon; red skirt; holding a bâton in his right hand, left hand on a sword; a red-lined helmet before him on a table; cavalry engagement in background.

This picture belongs to the Earl of Pembroke at Wilton House, Salisbury.

Seems to be contemporary with the above picture.

101. MONTAGUE, LADY MARY

Half-length in painted oval.

According to information supplied by Lord North, this was Mary, wife of Sir Charles Montague. Neither his nor her genealogies are traceable.

Light-blue, tightly-fitting dress; scarf falling from her head.
 This picture belongs to Lord North at Wroxton Abbey, Banbury.
 The date of painting is c. 1710—25.
Vide also under engravings.

102. MORLEY, ELIZABETH

- a. Bust in painted oval; canvas 28 × 23 1/4 in.*
 Elder daughter of Sir Charles Morley and Magdalen Herbert.
 Hair done high; dark green mantle with champagne-coloured lining.
 This picture belongs to the Earl of Ellesmere at Bridgewater House, London.
- b. Slightly different replica to the above picture. Wearing red dress. Deposited in the Nationalmuseum, Stockholm, 1920—23.*
 The date of painting is 1690—1700.

103. MORLEY, RICHARD

Half-length in oval; canvas 29 1/2 × 24 in.
 Genealogy unknown.
 Head turned 1/4 to the right, body a little to the left. Wearing black high tie-wig, loose white cravat and armour. Dark background.
 This picture is at Medinge mansion, Sweden. The date of painting is 1689—95.
 Information supplied by Svenska porträttarkivet, Stockholm. *Reproduced on Pl. IV.*

104. MUNDEN, ADMIRAL SIR JOHN

Half-length.
 Appointed Rear-Admiral and knighted in 1701. Died 1719.
 Standing; left hand on sword; right hand leaning on a stone balustrade; grey wig; light-brown coat; white cravat; armour; pink sash; seascape with ships.
 This picture was presented to Greenwich Hospital by George IV in 1824. It is No. 53 in the Naval Gallery Catalogue, 1858. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.
 The date of painting is c. 1702—08. *Reproduced on Pl. XXVI.*

105. NEWDIGATE, SIR RICHARD, BART.

Three-quarter length.
 Born 1678. Succeeded his father as 3rd baronet in 1710. Married, after the death of his first wife in 1695, Elizabeth, daughter of Sir Roger Twisden, Bart. Died 1727.
 High, white wig; tight collar; long brown coat with gold-braided button-holes and wide cuffs; white gloves; sword; a black hat under his left arm; landscape background.

This picture belongs to Sir F. A. Newdigate, K.C.M.G., at Arbury, Nuneaton.
It is inscribed »Doll».
Vide in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.
The date of painting is c. 1718—25.

106. NEWDIGATE, LADY ELIZABETH

Three-quarter length.

Born 1681. Daughter of Sir Roger Twisden, Bart. Married, as his second wife, Sir Richard Newdigate, Bart. Died 1765.
Standing; hair done low; blue dress; right hand extended towards some flowers; landscape background.
This picture belongs to Sir F. A. Newdigate, K.C.M.G., at Arbury, Nuneaton.
It is inscribed »Doll». *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.
The date of painting is 1718—25.

107. NEWHAVEN, WILLIAM CHEYNE, 2nd VISCOUNT

Three-quarter length, canvas 49×40 in.

Born 1657. Succeeded his father Charles in 1698. Married, first, in 1675, Elizabeth Thomas, secondly, after 1687, Gertrude Pierrepont, sister of Evelyn, Duke of Kingston. Died 1738.
Standing in peer's robes; light cravat; tye-wig; left hand touching coronet on a table before him; right hand holding waistcoat.
This picture belongs to the Duke of Portland H. G. at Welbeck Abbey, Worksop.
The date of painting is 1718—38.

108. NORTH, LADY MARIA

Daughter of Vryheer van Ellemeet, Treasurer of Holland. Married William, 6th Baron North in 1705. He predeceased her in 1734.
This picture belongs to the Earl of Guilford at Waldershare Park, Dover. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912. He gives the date of painting as c. 1710.

109. ORFORD, MARIA SKERRET, COUNTESS OF

Half-length.

Daughter of Thomas Skerrett. Married, as his second wife, after August 1737, Robert, 1st Earl of Orford. Died June 1738.
Powdered hair, done high; plum-coloured drapery falling from her head over her right shoulder; grey background.
This picture belongs to the Earl of Orford at Waltherton Park, Norwich.
The date of painting is 1695—1710.

110. ORMONDE, JAMES BUTLER, 2nd DUKE OF

a. Bust in painted oval.

Born 1665. Grandson of the 1st Duke. Appointed Lord Lieutenant of Ireland, 1703. Commander-in-Chief of the Army in Flanders, 1712. Died 1745.

High, fair wig; loose white cravat; armour; Order of the Garter; body half, head slightly to right.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is 1689—1700. *Reproduced Pl. XXXV.*

b. Oval.

Replica of National Portrait Gallery portrait (*q. vide*).

This picture belongs to the Duke of Beaufort at Badminton.

c. Three-quarter length, canvas 48×39 1/2 in.

Standing; long fair wig; tight white cravat; armour; wide blue sword belt; left hand holding waistbelt; right hand extended on bâton; helmet on a table by his side.

This picture was purchased by the National Portrait Gallery in 1859 and is No. 78 in the 1901 Catalogue edited by L. Cust.

The date of painting according to an inscription on an engraving is 1713.

111. ORMONDE, LADY MARY SOMERSET, 2nd DUCHESS OF

a. Half-length in painted oval.

Probably Lady Mary Somerset, daughter of 1st Duke of Beaufort. She married the Duke of Ormonde in 1685.

Hair done high; green dress with lace at breast; brown drapery falling from hair; body slightly to left, face to right.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is 1689—1695.

b. Three-quarter length, canvas 65×61 in.

Born 1665. Second daughter of Henry Somerset, 1st Duke of Beaufort. Married James Butler (created Duke of Ormonde in 1688) as his second wife in 1685. Died 1733.

Seated; body full-face, head slightly to left; a rose in her right hand; deep brown-gold dress, blue lined; bottle-green curtain to right; arcade to left of background.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 196 in the 1920 Catalogue by C. H. Collins Baker.

It was painted in or soon after 1696. *Reproduced on Pl. XIV.*

112. OXFORD, EDWARD HARLEY, 2nd EARL OF

a. Three-quarter length, canvas 50×40 in.

Born 1689. Only son of 1st Earl by his first wife. Married Lady Henrietta Cavendish Holles, 1713. Inherited the title, 1724. Died 1741. Was a great patron of literary men.

Standing; dark red-brown mantle; his right hand on his hip; his left holding a medal; coronet on a table.

Exhibited No. 219 in National Portrait Exhibition, South Kensington, 1867.

This picture was presented to the British Museum in 1768 by his daughter, the Dowager Duchess of Portland.

The date of painting is c. 1728.

b. Half-length, canvas 33×27 in.

On the back is written »The Rt. Hon. Edward Earl of Oxford and Earl Mortimer the proprietor and collector of the Harleian Museum Library. Died 1741 aged 57. M. Dahl pinxt.»

Sitting in a high-backed chair; crimson night-cap; crimson satin dressing-gown; leaning on right elbow.

This picture was presented to the Society of Antiquaries, London, in 1755, by George Vertue. It is No. 50 in the 1864 Catalogue.

Half-length, canvas 40 1/2×33 1/2 in.

Seated, with a table in front of him, on which are some ancient silver coins; holding in his left hand a large medal of Queen Anne; his right elbow leaning on the table. Blue-green and violet shot-silk dressing-gown and cap; white cravat; dark-green chair; brown background.

Exhibited No. 249 in Manchester Exhibition, 1857.

Engraved by G. Vertue.

This picture belongs to the Duke of Portland K. G. at Welbeck Abbey, Worksop. It is No. 447 in the 1895 Catalogue.

It is signed »Dahl Pinxt» and inscribed »Edward Harley (the 2nd Earl of Oxford) and Earl Mortimer».

Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is 1720.

c. Whole-length, canvas 95×58 in.

Standing, in peer's robes; holding coronet in his right hand; brown background, a niche to right.

Engraved by G. Vertue.

This portrait belongs to the Duke of Portland K. G. at Welbeck Abbey, Worksop.

It is No. 419 in the 1894 Catalogue.

It is signed »M. Dahl pinxt» and dated 1728.

113. PELLETT, THOMAS

Three-quarter length.

Born 1671(?). Created M.D., 1705; Fellow of Royal College of Physicians, 1716; President, 1735—9. Died 1744.

Sitting in an elbow chair; bust in background.

Engraved by J. Faber.

This picture belongs to the Society of Antiquaries, London.

The date of painting is c. 1720—30.

114. PEMBROKE, MARGARET SAWYER, COUNTESS OF

Three-quarter length, canvas 65×61 in.

Only child of Sir Robert Sawyer, attorney-general. Married Thomas Herbert, 8th Earl of Pembroke, as his first wife, in 1684. Died 1706.

Standing; full-face; dove-grey dress; green mantle; left elbow on a pedestal; pillar to right of background, brown-rose curtain to left.

Engraved by E. Harding.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 206 in the 1920 Catalogue by C. H. Collins Baker.

The name of the sitter is inscribed on the canvas.

It was painted in or soon after 1696. *Reproduced on Pl. XVII.*

115. PENDLEBURY, COLONEL JAMES

Three-quarter length, canvas 48×39 in.

Born 1652. A.D.C. to Duke of Marlborough. Appointed Master Gunner, 1709, and was the last Master Gunner in England. Married Mrs. Packe, née Bate. Died 1731.

Standing, high light-brown wig; scarlet coat with gold lace and buttons; light blue velvet cuffs; coat lined with light blue silk; white cravat; gold lace sash; steel breast-plate; sword; left hand resting on muzzle of cannon.

This picture belongs to W. F. S. Dugdale Esq. at Merrivale Hall, Atherstone.

The date of painting is c. 1710—15. *Reproduced on Pl. XXXIV.*

116. PETERBOROUGH, CHARLES, 3rd EARL OF, K.G.

Three-quarter length, canvas 64×48 in.

Born 1658. Eldest son of John Mordaunt, Viscount Mordaunt. Created Earl of Monmouth, 1689. Became 3rd Earl of Peterborough, 1697. Died 1735.

In uniform, with light-blue coat.

Exhibited No. 8 in British Institution Exhibition, 1820.

This picture belongs to H. B. Portman at Buxted Park, formerly the property of the Earl of Liverpool. It is No. 39 in the 1903 Catalogue.

It is signed, and dated 1708.

117. PLEYDELL, MARY STEWART, LADY

Half-length in painted oval; canvas 29 1/4 × 24 in.

Born 1700. Daughter of Robert Stewart. Wife of Sir Mark Stuart Pleydell, Bart., and mother of Wm. Viscount Folkestone's first lady. Died 1747.

White satin dress; pink drapery; grey background; ringlets behind head.

This picture belongs to the Earl of Radnor at Longford Castle, Salisbury. It is No. 40 in the 1909 Catalogue. *Vide* also Catalogue of Portraits by Sir Wm. Musgrave, Bart., 1796 *B.M. Add. MSS.* 6391.

It is signed »Dahl pinxt.» and dated 1729.

118. PORTLAND, JANE TEMPLE, COUNTESS OF

Three-quarter length, canvas 65 × 61 in.

Born 1672. Daughter of Sir John Temple, Bart. Married, 1st John Berkeley of Stratton, and 2nd, in 1700, Wm. Bentinck, 1st Earl of Portland. Was governess to the daughters of George II in 1718. Died 1751.

Seated; black-grey mantle; old-gold dress; her left hand on vase; pedestal to right; columns and sky in background.

Engraved by J. J. v. d. Berghe.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 195 in the 1920 Catalogue by C. H. Collins Baker.

The name of the sitter is inscribed on the canvas.

It was painted in or soon after 1696. *Reproduced on Pl. XIII.*

119. PORTLAND, MARGARET CAVENDISH HARLEY, DUCHESS OF

Whole-length, canvas 61 × 48 in.

Born 1715. Daughter of Edward Harley, 2nd Earl of Oxford. Married Wm. Bentinck, 2nd Duke of Portland, in 1734. Died 1785.

As a shepherdess; white satin dress, black hat with gold lace and a feather; a rose in her hair; holding a staff in her right hand; with the left offering grass to a lamb lying on a bank by the side; spaniel in front to left; landscape background.

Exhibited No. 1 in 1857 Art Treasures Exhibition at Manchester.

This picture belongs to the Duke of Portland K. G. at Welbeck Abbey, Worksop.

It is No. 452 in the 1894 Catalogue. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

It is signed »Dahl pinxt.» and dated 1723.

120. PRIOR, MATTHEW

a.

Half-length, oval, canvas 30 × 25 in.

Born 1664. Was a poet and diplomatist. Secretary of State in Ireland, 1697. Died 1721.

Body slightly to left, face to right; tight-fitting purplish-gray coat; shirt done up at neck; round cap; yellow background.

Exhibited. No. 141 in National Portrait Exhibition at South Kensington, 1867.

Lent by Rev. W. V. Harcourt. No. 249 in Guelph Exhibition, London, 1891.

Lent by E. W. Harcourt.

This picture belongs to Viscountess Harcourt at Nuneham Park, Oxfordshire. *Vide* Catalogue of Portraits collected by Sir Wm. Musgrave, Bart. *B. M. Add. MSS.* 5726 *F.* 5; Letters of Horace Walpole XIII p. 145. This portrait was once the poet's own property and afterwards in the possession of Lord Oxford. It is etched by Rhead for the Parchment Library.

b. Three-quarter length.

Standing; long red coat; round red cap; left hand leaning on a table, right hand touching Spencer's Works; green drapery in background.

This picture belongs to Lord Sackville at Knole Park, Kent. *Vide* Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is c. 1705—15.

121. PROBY, MISS ALICE

Three-quarter length.

Born 1673. Eldest daughter of Sir Thomas Proby, Bart., of Elton. Married Honble Th. Watson Wentworth, M. P. and became the mother of the 1st Earl of Malton.

Standing; grey hair done high; body to right, head full-face; light-brown dress; light-blue drapery falling over right shoulder; plum-coloured drapery to right of background, a fountain to left.

This picture belongs to Colonel D. J. Proby at Elton Hall, Peterborough.

The date of painting is c. 1695—1710.

122. RADCLIFFE, JOHN

Three-quarter length, canvas 50×40 in.

Born 1650. Physician to families of William and Mary and Queen Anne. Benefactor of Oxford University. Died 1714.

Seated; long grey periwig onto shoulders; long cravat; grey velvet coat with gold buttons; left hand is gloved, right arm leaning on table on which lie his black hat and a paper; dark background.

This picture belongs to Oxford University and hangs in the Bodleian Library. It is No. 204 in the Catalogue of Oxford Portraits by Mrs. R. L. Poole, 1912.

It is a copy, given by William Bromley, M. P., in 1732, of the original painting by Sir Godfrey Kneller, also belonging to the University.

123. RAPPE, HEDVIG

Whole-length, canvas 52 1/2 × 43 in.

Born 1698. Daughter of Christoffer Leijoncrona and his wife Françoise Hwittkell, married, in 1716, lieutenant Eric Rappe. Died 1770.

When a child, walking along with a basket full of apples and yellow orchis; flowing green drapery; pinkish lilac dress with white lace at bosom; landscape background with a mountain to the left.

This picture belongs to Countess Berg von Linde, Källunda, Skåne.

The date of painting is c. 1703.

Information supplied by Svenska porträttarkivet, Stockholm. *Reproduced on Pl. XI.*

124. RICHMOND, CHARLES LENNOX, 2nd DUKE OF

a. Three-quarter length, canvas 50 × 40 in.

Born 1701. Succeeded to the dukedom in 1723. Died 1750. Styled »Earl of March» during his father's lifetime.

Standing; brown wig, white silk coat; narrow waistbelt; embroidered button-holes; sword.

This picture belongs to the Duke of Richmond and Gordon at Goodwood, Chichester.

The date of painting is c. 1720—25.

b. Three-quarter length, canvas 48 × 40 in.

Similar to other portrait, except that he wears a red mantle.

This picture belongs to the Duke of Richmond and Gordon at Goodwood, Chichester.

125. ROOKE, ADMIRAL SIR GEORGE

a. Three-quarter length, canvas 50 × 40 in.

Born 1650. Promoted to Rear-Admiral 1690; Vice Admiral 1692; Admiral 1695; Knighted 1693. Died 1709.

Standing; brown wig; light red coat with gold braid, etc., white cravat; left hand resting on a cannon; right hand holding bâton: seascape with ship in background.

Exhibited No. 761 in National Portrait Exhibition, South Kensington, 1868.

Engraved by W. Holl.

This picture belongs to Greenwich Hospital. *Vide* in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is c. 1703—08.

b. Bust, canvas 28 × 22 1/2 in.

Turned slightly to right.

Engraved by J. Simon.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 286 in the 1920 Catalogue by C. H. Collins Baker.

On back of canvas is written »Sir Geo. Rooke, by G. Kneller» (to whom it was formerly attributed). Bought by Rev. Dr. Clarke at Mrs. Forester's sale, Green Street, Grosvenor Square. She was the daughter of Rooke's third wife.

c. Three-quarter length.

Standing; body full-face, head slightly to right. High wig, loose cravat; red drapery round hips is caught up over left arm, which leans on a cannon; brown coat; seascape background.

This picture belongs to Baron Brabourne at Mersham Le Hatch, Ashford.

The date of painting is 1703—09. *Reproduced on Pl. XXIX.*

126. SALISBURY, LADY ANNE TUFTON, COUNTESS OF

Whole-length, canvas 89×55 in.

Second daughter of 6th Earl of Thanet. Married James, 5th Earl of Salisbury in 1709. Died 1757.

Standing, in peeress's robes, looking back over her shoulder; pillar and window in background.

This picture belongs to Lord Salisbury at Hatfield House, Hertfordshire. It is No. 137 in the 1891 Catalogue.

The date of painting is *c.* 1718—28.

127. SALISBURY, JAMES CECIL, 5th EARL OF

Whole-length, canvas 89×55 in.

Born 1691. Succeeded his father, 1693. Married Lady Anne Tufton (*q. vide*) in 1709. Died 1728.

Standing; tye-wig; tye-cravat; blue coat; lined with pale-blue; gold-embroidered flowered waistcoat; blue hose, left hand playing with a dog; pillar and drapery in background.

This picture belongs to Lord Salisbury at Hatfield House, Hertfordshire. It is No. 127 in the 1891 Catalogue.

The date of painting is *c.* 1718—28.

128. SCARSDALE, NICHOLAS LEAKE, 4th EARL OF

Whole-length.

Nephew of Robert Leake, 3rd Earl, whom he succeeded in 1707. He died unmarried in 1736.

Standing, in peer's robes, holding his coronet in his right hand; long wig; long lace cravat; left arm, over which a drapery falls, leaning on a pedestal.

This picture is at present deposited in the Nationalmuseum, Stockholm.

It is signed »Mich. Dahl pinx. 1719». *Reproduced on Pl. XXXVIII.*

129. SCHOMBERG, FREDERICK, DUKE OF

Bust.

Born 1606? Created Duke 1689. Died 1690.

Corresponds with engraving (*q. vide*); wears Order of the Garter. Sharp, red colouring in face. Loose white cravat.

This picture belongs to Viscountess Harcourt at Nuneham Park, Oxfordshire.

The date of painting is 1689. *Reproduced on Pl. VI.*

130. SEYMOUR, LORD CHARLES AND FRANCIS

Probably sons of the 6th Duke of Somerset, who have died young.

Date of painting *c.* 1695—1705.

In the possession of Lord Leconfield at Petworth House.

Vide the 1920 catalogue by C. H. Collins Baker, where it is reproduced.

131. SHOVELL, ADMIRAL SIR CLOUDESLEY

a. Half-length, canvas 50×40 in.

Born 1650. Knighted 1689. Appointed Rear-Admiral, 1792; Vice-Admiral, 1693; Admiral 1702; Admiral of the Fleet, 1705. Died 1707.

Standing; grey wig; blue coat with gold braid, etc.; blue waistcoat; white cravat; bâton in right hand; sword; seascape background with ship.

Exhibited No. 22 in National Portrait Exhibition, S. Kensington, 1867.

This picture was presented to Greenwich Hospital in 1824 by George IV. It is No. 15 in the 1858 Catalogue. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is *c.* 1702—08.

b. Bust in dark painted oval; canvas 29×24 1/2 in.

Head and shoulders of Greenwich portrait; grey background.

This picture belongs to Lt.-Colonel W. Martin Leake at Marshalls, Ware. It originally belonged to Admiral Sir John Leake (died 1720) at Bedington, Surrey. In an inventory of 2. 7. 1729 it was valued at £ 4.

c. Whole-length, canvas 87 1/2×56 in.

Standing; tye-wig; armour, red stockings; left arm leaning on a cannon, hand holding bâton; right hand holding blue drapery on hip; seascape background with ships.

This picture was purchased by the National Portrait Gallery, London, in 1888.

It is No. 797 in the 1901 Catalogue by L. Cust. *Vide* also Lely and the *Stuart Portrait Painters*, by C. H. Collins Baker, 1912.

Engraved by J. Faber junr.

The date of painting is 1702.

132. SMITH, MARY

Half-length in painted oval, canvas 28×24 in.

Born 1695. Daughter of Moses Hodges of Sulgrave. Died 1726.

Greenish-blue mantle; grey satin dress with greenish-blue band; dark-brown background.

This picture belongs to Major Buxton at Tockenham Manor, Wootton Bassett.

The date of painting is 1720—26.

133. SMYTH, LADY LOUISA

Three-quarter length.

Second daughter of John Hervey, 1st Earl of Bristol. Married Sir Robert Smyth of Isfield, Sussex. Died 1770.

Standing, long-sleeved dress with jewelled waistbelt; holding a straw hat on her head with her right hand; a basket of flowers on her left arm; landscape background.

This picture belongs to the Marquess of Bristol at Ickworth. *Vide* Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

He gives date of painting as *c.* 1731.

134. SOMERSET, ELIZABETH PERCY, DUCHESS OF

Three-quarter length, canvas 52×47 in.

Born 1667. Daughter of the 11th Earl of Northumberland. Married, first in 1679, Henry, Earl of Ogle; secondly, in 1681, Thomas Thynne of Longleat; thirdly, in 1682, Charles, 6th Duke of Somerset. Died 1722.

Seated; nearly full-face; dove-grey dress; ermine and red mantle; coronet to left on table; black and gold curtain to right; alcove in background to left.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 460 in the 1920 Catalogue by C. H. Collins Baker.

135. SOMERSET, LADY HENRIETTA

Bust in painted oval.

Sister of Henry, 2nd Duke of Beaufort. Married Charles, Duke of Grafton, in 1713.

Dark blue-grey dress; hair done high; drapery falling from hair; body slightly to left, head to right.

This picture belongs to the Duke of Beaufort at Badminton.

The date of painting is 1695—1710.

136. SONDES, LADY CATHERINE TUFTON, VISCOUNTESS

Whole-length, canvas 54×50 in.

Born 1692. Eldest daughter of 6th Earl of Thanet. Married Edward, Viscount Sondes in 1708. Died 1734. Sister of Anne, Countess of Salisbury (*q. vide*) and of Margaret, Countess of Leicester.

Sitting; greenish-blue dress with long sleeves; hair done low; flowers on her knee; left hand on a pedestal; drapery falling from her arm; pillar and drapery to right; landscape background with a lake.

This picture belongs to the Earl of Leicester at Holkham Hall, Wells, Norfolk.

The date of painting is 1715—25.

137. SOUTHWELL, SIR ROBERT

Bust in painted oval.

Born 1635. Diplomatist. Envoy to the Court of Portugal 1665 and to Brussels 1671. Married Elizabeth Dering, sister of Thomas Knatchbull. Died 1702.

High fair wig; crimson mantle. Body half, head slightly to right.

This picture belongs to Baron Brabourne at Mersham Le Hatch, Ashford.

The date of painting is 1695—1702.

138. SOUTHWELL, LADY MARY

Bust in painted oval.

Elder daughter of Rt. Hon. Thomas Coke (*q. vide*). Married Thomas, Viscount Southwell, in 1709.

Hair done high; pink dress; light-blue drapery falling from right shoulder; lace at breast; chair-back shewing; dark-grey background.

This picture belongs to Admiral Lord Walter Talbot Kerr at Melbourne Hall, Derby.

The date of painting is 1695—1710.

139. SPRAT, THOMAS, AND HIS SON

Three-quarter length, canvas 59×52 in.

Born 1635. Dean of Westminster 1683. Bishop of Rochester 1684. Died 1713.

His son Thomas, Archdeacon of Rochester, died 1720.

Bishop seated in an armchair in clerical garments; long flaxen periwig; right hand resting on arm of chair; left hand pointing to a book held open on a table before him by his son, who stands; son has long flaxen periwig, black gown; architectural and curtain background.

Exhibited No. 208, Oxford Exhibition of Historical Portraits, 1906.

Engraved by J. Smith, 1712.

This picture was acquired by Oxford University in 1818 and hangs in the Bodleian Library. It is No. 205 in the Catalogue of Oxford Portraits, by Mrs. R. L. Poole,

1912. *Vide* also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is 1712.

140. STAPLETON, MRS. ELIZABETH

Three-quarter length, canvas 49×39 in.

Daughter of Lady Gerard who was sister to Charles, 6th Duke of Somerset.

Standing; body full-face, head slightly to right; white dress; pale rose-lilac mantle; the left hand extended, offering a nut to a squirrel; landscape background.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 511 in the 1920 Catalogue by C. H. Collins Baker.

141. STEWARD, ELIZABETH

Whole-length.

Born 1672. Daughter of John Creed of Oundle. Married, in 1693, Elmes Steward of Pateshull and Cotterstock, Sheriff for Northamptonshire 1700. Died 1742. Semi-recumbent; hair done high; body full-face, head slightly to left; light-yellow satin dress; open, buttoned sleeve; light-blue drapery falling over her left arm and hips onto a stone; she holds a flower in her left hand; landscape background.

This picture was seen at Messrs. Leggatt (dealer), London.

The date of painting is 1695—1710.

142. STRAFFORD, THOMAS WENTWORTH, 1st EARL OF, K.G.

a. Whole-length, canvas 94×58 in.

Born 1672. Second son of Sir Wm. Wentworth and Isabella Apsley. Created Earl, 1711. Died 1739.

Standing; in robes of the Garter; long grey wig; tight collar and long cravat; right hand on hip; left hand on sword-hilt; at back, near a column, his plumed hat is visible.

This picture belongs to Earl Bathurst at Bathurst House, London. It is attributed to Kneller in the 1908 Catalogue.

The date of painting is 1715—25.

b. Bust in painted oval, canvas 29×24 1/2 in.

Long grey wig; tight collar and cravat; robes of the Garter.

This picture belongs to Earl Bathurst at Cirencester Park.

It is possibly in part the work of Dahl's pupils.

143. STRATFORD, DR. WILLIAM

Three-quarter length.

Standing; in clerical dress; white wig.

This picture belongs to Christchurch College, Oxford, and hangs in the Old Lecture Room.

144. SUSSEX, LADY ANNE

Three-quarter length.

Born 1661. Stated to be the daughter of Barbara, Countess of Castlemaine, and Charles II. Married in 1674 Thomas Lennard, created Earl of Sussex. Died 1722.

Sitting; body front face; head slightly to right; hair done low; green silk dress; white lace and wide sleeves; leaning her left elbow on a stone table; head resting on hand.

This picture belongs to Sir Thomas Barrett-Lennard, Bart., at Belhus, Avely, Essex.

It is reproduced in *The Families of Lennard and Barrett*, by Thomas Barrett-Lennard, 1908.

[»The picture of her at Belhus when grown-up, painted by M. Dahl, represents her as a very lovely woman. Dahl is said to have seen the picture some years after he had painted it, and to have declared that it was one of his best works.» *The Families of Lennard and Barrett*, by Thomas Barrett-Lennard 1908.]

The date of painting probably is c. 1707.

145. THOMOND, ELIZABETH SEYMOUR, COUNTESS OF

Whole-length, canvas 60×57 in.

Born 1685. Eldest daughter of Charles 6th Duke of Somerset and Lady Elizabeth Percy; Married, in 1707, Henry, 8th Earl of Thomond. Died 1734.

Seated on the grass; turned slightly to left; blue dress.

This picture belongs to Lord Leconfield at Petworth, Sussex. It is No. 469 in the 1920 Catalogue by C. H. Collins Baker.

The date of painting 1710—25.

146. TORRINGTON, PATTEE BYNG, 2nd VISCOUNT

Oval Bust.

Born 1699. Eldest son of George Byng, 1st Viscount, M. P for Plymouth, 1722.

Treasurer of the Navy 1724. Paymaster-General of Ireland 1744. Died 1747.

Red coat and waistcoat; white cravat; grey tye-wig; greenish background.

This picture belongs to Sir Algernon K. B. Osborn at Chicksands Priory, Bedfordshire.

It is signed »Doll pinx. Age 25» and was evidently painted c. 1724.

147. TOWNSHEND, DOROTHY WALPOLE, VISCOUNTESS

Bust in painted oval.

Sixth daughter of Robert Walpole of Houghton Hall, Norfolk, and sister of Sir Robert Walpole. Married Charles, 2nd Viscount Townshend, as his 2nd wife, in 1713. Died 1726.

Drapery falling from head; lace at breast; light-grey background.

This picture belongs to the Earl of Orford at Wolterton Park, Norwich. *Vide* also Sir Wm. Musgrave's Catalogue, 1797. *B. M. Add. MSS. 6391.*

The date of painting is c. 1695—1710.

148. TREVELYAN, SIR JOHN

Oval Bust, canvas 29×24 in.

Born 1670. Son of George Trevelyan and great-grandson of John Trevelyan and Margaret Luttrell of Dunster Castle. Died 1755.

Black wig; loose white cravat with tassels; dark-brown mantle; dark background.

This picture belongs to Geoffrey Luttrell Esq. at Dunster Castle, Somerset.

The date of painting is 1700—10.

149. TWISDEN, ANNE MUSTERS, LADY

Three-quarter length.

Born 1681. Daughter of John Musters of Colwick Hall, Northants. Married Sir Thomas Twisden, Bart., in 1701. Died 1729.

Sitting; body front-face; head slightly to left; her right arm leaning on a balustrade; left arm extended; red dress, pink lining; hair done low; grey background with brown drapery.

This picture belongs to Sir John Twisden, Bart., at Bradbourne, Larkfield, Kent.

The date of painting is 1715—28.

150. TWISDEN, SIR THOMAS, 3rd BART.

Three-quarter length.

Born 1668. Married Anne Musters 1701. Died 1728.

Standing; long coat; embroidered waistcoat; tight cravat; right hand on hip; left hand slipped inside his waistcoat.

A photograph of this picture belongs to Sir John Twisden, Bart., at Bradbourne, Larkfield, Kent. The picture has been sold to America.

The date of painting is 1715—28.

151. TWYSDEN, JANE, NÉE TWISDEN

Three-quarter length.

Daughter of Francis Twisden and grand-daughter of Sir Thomas, 1st Bart. of Bradbourne. Married her second cousin, Sir Wm. Twysden, 5th Bart. of Roydon Hill, in 1706. Died 1717.

Standing; loose red dress with greenish-grey lining; sleeves ending below elbow; right hand pointing to a parrot on pillar; greenish-grey background.

This picture belongs to Sir John Twisden, Bart., at Bradbourne, Larkfield, Kent.

The date of painting is 1715—17.

152. TWYSDEN, SIR WILLIAM, BART.

Three-quarter length.

Born 1677. Son of Sir William, 3rd Bart. Married Jane Twisden (*q. vide*) in 1706. Died 1751.

Standing; long tye-wig; tight collar without cravat; light-blue coat with wide sleeves and high cuffs; sword; left hand on hip; hat under his arm.

This picture belongs to Sir John Twisden, Bart., at Bradbourne, Larkfield, Kent. The date of painting is *c.* 1715—20.

153. VERNEY, CHRISTIANA

Three-quarter length.

Wife of the Hon. John Verney (*q. vide*).

Standing; body turned to left; head full-face; in her left hand she supports against a pedestal a drawing board on which she is drawing a portrait of a gentleman; bodice clasped in front; very wide sleeves and undersleeves; a jewelled waistband; wall background with window to left.

This picture belongs to Lord Willoughby de Broke in London. It was formerly at Compton Verney. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is *c.* 1689—95.

154. VERNEY, GEORGE (? JOHN, JUNIOR)

Three-quarter length, canvas 50×40 in.

Son of the Hon. John Verney (*q. vide*).

Standing; long green coat with clasps, two top ones being undone; divided sleeve; shirt sleeve shewing; long own hair; fringed cravat; gun in his left hand; right hand pointing to a dog; landscape background.

This picture belongs to Lord Willoughby de Broke in London. It was formerly at Compton Verney.

C. H. Collins Baker in his book *Lely and the Stuart Portrait Painters*, 1912, gives the date of painting as *c.* 1688—1700, but states that it represents John, son of Hon. John Verney. A note to this effect was also found on the engraving of Greville Verney (*q. vide*) in Bromley's Catalogue.

Inscription on picture: »George Verney, son of the Honble John Verney».

The date of painting is 1693—1710. *Reproduced on Pl. VIII.*

155. VERNEY, GREVILLE

Three-quarter length, canvas 50×40 in.

Son of the Hon. John Verney (*q. vide*).

Standing; long hair; Steinkerk cravat; plum-coloured coat; apricot mantle; gold-

coloured belt; divided sleeve; right hand pointing to a terrestrial globe; in his left hand a picture showing a river; grey-brown background.

Engraved by R. Williams.

This picture belongs to Lord Willoughby de Broke in London. It was formerly at Compton Verney. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is 1693—1701. *Reproduced on Pl. VII.*

156. VERNEY, HON. JOHN, M.P.

Three-quarter length, canvas 50×40 in.

Eldest son of Richard Verney, 11th Baron Willoughby de Broke, and his first wife, Mary Pretyman. Was several times M.P. for Leicestershire. Predeceased his father in 1707.

Standing; low brown wig; loose white lace cravat; purple coat with clasps; tabbed sleeve; pink silk shirtsleeve; lemon-coloured drapery falling from right shoulder; right elbow leaning on a pedestal on which is a dark red drapery; window with landscape to right.

This picture belongs to Lord Willoughby de Broke in London. It was formerly at Compton Verney. Mr. Collins Baker reproduces it in his book *Lely and the Stuart Portrait Painters*, 1912.

The date of painting is c. 1689—95.

157. WARDE, MRS. JOHN

Whole-length.

Frances, born c. 1700, daughter of Robert Bristow of Micheldever, Hants. Married John Warde, c. 1720, only son of Sir John Warde of Pontefract, M.P.

Standing; body full-face, head slightly to left; cream satin dress; left hand holding her dress; right hand extended; landscape and drapery background.

This picture belongs to Lieutenant Warde at Squerryes Court, Kent.

The date of painting is 1715—20.

158. WEBB, GENERAL JOHN RICHMOND

Bust in dark painted oval; canvas 30×25 in.

Born 1667(?) Second son of Colonel Edmund Webb of Wiltshire; attained rank of General in 1712. Died 1724.

Greyish-brown wig; tight cravat; armour; greenish-blue drapery falling from his right shoulder; greenish-brown background.

Engraved by Faber.

This picture belongs to Colonel Sir E. Thackeray, V.C., and is in the possession of Mr. Thackeray Ritchie in London.

The date of painting is 1710—15.

159. WHETSTONE, REAR-ADMIRAL SIR WILLIAM

Half-length.

Appointed Vice-Admiral, 1702; Rear-Admiral, 1704. Knighted 1705. Died 1711. Standing; claret-coloured coat with white cravat; black wig; bâton in right hand; seascape with ship and rocks in background.

This picture was presented to Greenwich Hospital in 1824 by George IV. It is No. 33 in the Naval Gallery Catalogue, 1858. *Vide* also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is *c.* 1702—08. *Reproduced on Pl. XXVII.*

160. WILLIS, RICHARD, BISHOP OF SALISBURY

Half-length, canvas 50×40 in.

Born 1664. Consecrated Bishop of Gloucester, 1715; Bishop of Salisbury, 1721; Bishop of Winchester, 1723. Died 1734.

Sitting in bishop's dress in a red baroque chair; wearing the Order of the Garter. *Engraved* by J. Simon.

This picture is in Salisbury Palace.

On the frame is written, 1721, which is probably the date of painting.

161. WILLIAMS-WYNN, SIR WATKIN

Three-quarter length, canvas 43×49 in.

Born 1692. Third Baronet. Married, first, Ann Vaughan, secondly, Frances Shakerley. Died 1749.

Standing; brown coat; holding in his right hand a copy of the Act, passed in 1729, for preventing Parliamentary electioneering bribery.

Engraved by George Vertue, folio, 1742.

This picture belongs to Viscount Dillon at Ditchley, Enstone. It is No. 59 in the 1908 Catalogue.

The date of painting is 1729—39.

162. WISHART, ADMIRAL SIR JAMES

Half-length.

Knighted 1704. Appointed Admiral of the Blue, 1708; Lord of the Admiralty, 1710; Admiral of the White, 1713. Relieved of his command, 1714. Died 1723.

Standing; high grey wig; light-brown coat and waistcoat; short cream cravat, reddish-brown silk sash; drawn sword in left hand; right hand holding sash; seascape background with ships; rock to left.

This picture was presented to Greenwich Hospital in 1824 by George IV. It is No. 98 in the Naval Gallery Catalogue, 1858. *Vide* also Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

The date of painting is *c.* 1708. *Reproduced on Pl. XXVIII.*

163. WOLLASTON, WILLIAM

Three-quarter length, canvas 52×40 in.

Born 1660. Moral philosopher and author of »Religion of Nature Delineated», which was published in 1724, in which year he died.

Sitting on a red baroque chair; low grey wig; clerical dress; book on his knee. This picture is now in Kensington Palace, London.

According to L. Cust's Pictures at Buckingham Palace, 1909, this picture was painted for Queen Caroline.

The date of painting is 1714—24.

164. WYNDHAM, CATHERINE LEVESON, LADY

Oval Bust, canvas 29×24 1/2 in.

Daughter of Sir Wm. Leveson Gower. Married, in 1687, Sir Edward Wyndham, 2nd Bart. Died 1704.

Turned slightly to left, in a white hood.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 490 in the 1920 Catalogue by C. H. Collins Baker.

The name of the sitter is inscribed on the canvas.

The date of painting is c. 1696—1704. *Reproduced on Pl. XII.*

165. WYNDHAM, CATHERINE SEYMOUR, LADY

a. Three-quarter length, canvas 58×42 in.

Second daughter of Charles, 6th Duke of Somerset. Married, in 1708, Sir William Wyndham, Bart. (*q. vide*). Died 1731.

Reclining in a landscape; full-face; her right elbow on a bank; white azaleas in her hands; champagne-coloured dress; ash-blue mantle.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 479 in the 1920 Catalogue by C. H. Collins Baker.

It was formerly catalogued as by Kneller.

The name of the sitter is inscribed on the canvas.

The date of painting is 1710—20.

b. Three-quarter length, canvas 48×42 in.

Standing; reddish-brown dress; wide sleeves; green drapery; hair done high; body full-face; head slightly to right.

This picture is the property of the Grosvenor Hotel, London.

The date of painting is c. 1695—1710.

166. WYNDHAM, SIR WILLIAM, BART.

Three-quarter length, canvas 48 1/4×40 1/2 in.

Born 1688. Only son of Sir Edward Wyndham, 2nd Bart., and his wife, Catherine Leveson-Gower. Was Chancellor of the Exchequer in 1714. Died 1740.

Seated; full-face; left hand, gloved, on knee; in Chancellor's robes; red drapery to left, red covered table to right.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 391 in the 1920 Catalogue by C. H. Collins Baker.

It was formerly catalogued as by Kneller. It is inscribed »Wyndham, Chancellor of Exchequer, 1714».

UNKNOWN PORTRAITS.

167. UNKNOWN BOY WITH A DOG

Half-length, canvas 34×28 in.

Standing; body to left; head slightly to left; fair hair; rose-coloured dress; patting a large setter; landscape background.

This picture belongs to Lord Leconfield at Petworth House, Sussex. It is No. 324 in the 1920 Catalogue by C. H. Collins Baker.

It was formerly catalogued as by Lely.

This is one of Dahl's best pictures.

168. UNKNOWN LADY

Three-quarter length.

Sitting; front face; right hand, in which is a flower, is in her lap; left hand leans on the stone balustrade on which she sits; light-blue mantle falls across her lap from her left shoulder; the wide sleeve is caught up with a pearl armlet; terrace and landscape background.

This picture belongs to the Earl of Ellesmere at Bridgewater House, London.

169. UNKNOWN LADY

Oval Bust in oval purple frame, canvas 29×24 in.

Hair done high; light-blue mantle; purple dress, very low; wide lace at breast; elbow sleeve with wide pale-green undersleeve falling from a button and ending in a wide white ruffle; grey background.

This picture belongs to Geoffrey Luttrell, Esq., at Dunster Castle, Somerset.

The date of painting is c. 1695—1710.

170. UNKNOWN LADY

Three-quarter length.

Standing; blue drapery falling from head. [Dress similar in style to that of Alice Proby, q. vide.]

This picture belongs to Colonel D. J. Proby at Elton Hall, Peterborough. It is probably in part the work of Dahl's pupils.

The date of painting is c. 1695—1710.

171. UNKNOWN LADY

Oval Bust.

Hair done high; red dress done low; lace at breast.

This picture was deposited in Nationalmuseum, Stockholm 1920—23.
The date of painting is c. 1695—1710.

172. UNKNOWN MAN

Oval Bust, canvas 30×25 1/4 in.

Said to be of the Banér family.

Body 3/4, head a little to the left, wearing black periwig, lace cravat, mantle and armour. Portraits, said to be by Dahl, of Banér sold in the following sales of Bokauktionskammaren in Stockholm: 5. 11. 1845 No. 33 in cat.; 19. 5. 1847; 13. 5. 1848 stated to be on canvas.

Belongs to Count Christer Bonde, Hesselby Castle. *Reproduced on Pl. III.*

173. UNKNOWN MAN

Full length 18 1/4×12 3/4 in. Pen, washed with indian ink on bluishgrey paper.

Standing, in a courtyard.

Property of British Museum.

174. UNKNOWN YOUTH

Three-quarter length, canvas 50×39 1/2 in.

Long hair; loose white cravat; brown dress; right hand on hip, left extended, heavy blue sash round the hips and caught over one arm; a circular classic building to left of background.

This picture belongs to the Duke of Buccleuch at Boughton House, Kettering.

The date of painting is in the 1690-ties.

175. UNKNOWN YOUTH

Bust 10 5/8×7 3/8 in. Black, white and red chalk on pale brown paper.

Three-quarters to left; own hair; loose cravat.

Acquired by the British Museum in 1914.

The date of painting probably is in the late 1690-ties.

176. UNKNOWN LADY WITH HER TWO CHILDREN

Full-length figures, canvas 98×61 1/4 in.

Lady seated, holding a miniature of a gentleman in her extended left hand; hair done low; blue dress, drapery across her knees. To left, in front, a small boy stands, holding a bird out on his left hand; greyish yellow coat, pink waistcoat, stock and frill. To right, in front, stands a small girl, her right hand stretched towards the bird; white dress, lace cap with flowers.

This picture was seen at Messrs. Rockfeller, dealer, London.

The children most probably added later.

It is signed »M. D. fecit 1737».

Catalogue of Pictures not seen.

1. ANNE, QUEEN

Vide list of pictures seen.

- a. In possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. Valued at £ 4 in the Bedington Inventory of 2. 7. 1729. Moved to residence of S. M. Leake, Mile End, in 1730. No longer in possession of the family.
- b. No. 234 in Derby Exhibition, 1870. Lent by Mrs. Sandars.
- c. In white dress, crimson robe lined with ermine, seated by a console table on which are the crown, orb, and sceptre. Canvas $31 \times 20 \frac{1}{2}$ in. Sold at Christie's on 24. 7. 1914 to Watton, £ 5.5.
- d. In coronation robes. Sold at Christie's on 11. 7. 1919 from collection of Major Cornwallis West.
- e. In coronation robes; seated. Canvas 93×57 in. Sold at Christie's on 14. 5. 1920 from collection of Lord Methuen (No. 12 in Catalogue).
- f. As Princess. Property of Colonel Forbes, Rothiemay Castle, Banffshire (1922).

2. ARGYLL, JOHN, DUKE OF

Possibly John Campbell, 2nd Duke of Argyll, 1678—1734. *Vide* under Engravings. Sold at Christie's on 23. 4. 1888 from collection of Wm. Rennie, deceased, of Great Cumberland Place, London. No. 20 in Catalogue.

3. AYLESFORD, 1st EARL OF

Heneage Finch, 1647?—1719.

Created Earl of Aylesford in 1714.

No. 10 in 1846 Exhibition of British Institution. Lent by Rev. Heneage Finch.

4. BACON, FRANCIS, LORD

1561—1626.

On a panel. No. 40 (4th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford, March, 1741. Sold to Burrell.

Possibly this is a copy by Dahl.

5. BAMPFYLDE, MARY WARWICK

Daughter of Sir Coplestone Warwick Bampfylde, Bart. Sister to Sir Richard (*q. vide*). Died 1766.

Full length; aged about 12; companion picture to Sir Richard Warwick Bampfylde. Property of Lord Poltimore at Poltimore Park, Exeter. 6th Report of Committee on Works of Art in Devonshire (Devon. Soc. for Advancement of Science, etc.), 1885.

6. BAMPFYLDE, SIR RICHARD WARWICK

Brother of Mary Warwick Bampfylde (*q. vide*).

Full-length; standing; in riding dress. Property of Lord Poltimore at Poltimore Park, Exeter. 6th Report of Committee on Works of Art in Devonshire (Devon. Soc. for Advancement of Science, etc.), 1885.

7. BARCLAY, DR.

Genealogy unknown.

No. 25 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford, March, 1741. Sold to West.

8. BARNARDISTON, MISS MARY

Daughter of Arthur, grand-daughter of Sir Nathaniel Barnardiston. Married Sir Robert Clarke, Bart., M.P. Died 1723.

Oval; bust; plum-coloured dress; brown hair. Property of Colonel Nathaniel Barnardiston. No. 4 in Collection at The Ryes, Essex, 1904. Portraits in Suffolk Houses (West), by Rev. E. Farrer, 1908.

9. BARRETT, LADY

Genealogy unknown.

a. Oval; pink and white dress. Sold at Christie's on 28.5.1859. No. 43. No owner stated.

b. Red and green dress. Sold at Christie's on 28.5.1859 from Collection of Thomas Barrett. No. 54 in Catalogue. Possibly this is the portrait entitled »Miss Barrett», seen at Pratt, the dealer's. *Vide* list of pictures seen.

10. BARRETT, MRS.

Elizabeth, daughter of Peter Peters (*or de la Pierre*), M.D. Married Thomas Barrett (*q. vide*) as his 2nd wife *c.* 1722—5. Died 1729.

a. No. 61 in Catalogue of Pictures at Lee Priory, Kent, seat of T. B. B. Barrett, 1817.

b. In white drapery, gathering orange flowers. Sold at Christie's on 28.5.1859, from Collection of Thomas Barrett. No. 70 in Catalogue. Probably the same picture as *a.*

11. BARRETT, MRS.

Sarah, daughter of Hercules Baker, grand-daughter of Admiral Baker. Married Thomas Barrett in 1731 as his 3rd wife. Died 1734.

a. With a grey hound, No. 117 in Catalogue of Pictures at Lee Priory, Kent, seat of T. B. B. Barrett, 1817.

b. In green and yellow dress, with a dog. Sold at Christie's on 28.5.1859, from Collection of Thomas Barrett. No. 68 in Catalogue. Probably the same picture as *a.*

12. BARRETT, THOMAS

Born 1698. Owner of Lee Priory, Ickham, Kent. Married 1 in 1719 Anne, daughter of Sir Wm. Boys, M.D.; 2 c. 1722—5 Elizabeth Peters; 3 in 1731 Sarah Baker; 4 Katherine, daughter of Humphrey Pudner, who survived him and by whom he had an only surviving son, Thomas. He died 1757.

No. 64 in Catalogue of Pictures at Lee Priory, Kent, seat of T. B. B. Barrett, 1817.

13. BLACKALL, BISHOP

Offspring Blackall. Born 1654. Consecrated Bishop of Exeter 1708. Died 1716. Oval; bust. No. 108 in Exeter Portrait Exhibition, 1873. Lent by Dr. Blackall.

14. BOLINGBROKE, HENRY ST. JOHN, VISCOUNT

Born 1678. Secretary of State to Queen Anne, 1710. Created Viscount 1712.

Three-quarter length. Sold at Fosters's on 10.5.1876. No. 104. No owner stated.

15. BOTTELLIER, R.

Father of the 6th Viscountess Falkland.

Must be Richard Butler of London, whose daughter Jane (widow of James, Lord Villiers) married in 1734 Lucius Charles, 7th (*not* 6th) Viscount Falkland.

Canvas $28\frac{1}{2} \times 23\frac{1}{2}$ in. Sold at Christie's on 14.6.1907 from Collection of Viscount Falkland.

16. BOYLE, HON. ROBERT

Born 1627. Seventh son of Richard Boyle, 1st Earl of Cork and his 2nd wife, Catherine Fenton. Natural philosopher and chemist. Died 1691.

»This is a copy by Miss Constance Pitcairn of the portrait by Dahl at Pitchford.» Catalogue of Portraits belonging to 3rd Earl of Liverpool at 2, Carlton House Terrace, London. 1905.

17. BRADSHAIGH, SIR ROGER, BART.

Born 1675. 3rd Bart. M.P. for Wigan. Died 1746.

Canvas 49×39 in. Painted c. 1705.

This picture belongs to the Earl of Crawford and Balcarres at Haigh Hall, Wigan.

18. BRIDGMAN, CHARLES

Possibly the son of Dove Bridgman, Prebendary of Chester. He became Archdeacon of Richmond.

No. 26 (1st day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March, 1741. Sold to Lord Essex.

19. BUCKINGHAM, DUKE OF

In the robes of the Garter. Sold at Christie's on 26.7.1878. No. 40. No owner stated.

20. BURRARD, MRS.

Genealogy unknown.

Oval; half-length; low brown dress; blue mantle over right shoulder. Canvas 70 × 60 in. Sold on 9—10.12.1919, at Bukowski's, Stockholm.

21. BUSBY, DR. RICHARD

Born 1606. Headmaster of Westminster School and Prebendary of Westminster. Died 1695.

a. No. 10 (6th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March, 1741. Sold to Barrett.

b. No. 87 in Catalogue of Pictures at Lee Priory, Kent, seat of T. B. B. Barrett. 1817. Evidently same picture as *a.*

22. BYRCHE, REV. W.D.

Son of Rev. Wm. Byrche of Dover. Married Elizabeth, only daughter of Thomas Barrett of Lee Priory, Kent (*q. vide*) and his 2nd wife Elizabeth Peters (*q. vide*). Died 1792.

Oval. Sold at Christie's on 28.5.1859 from Collection of Thomas Barrett. No. 44.

23. BYRON, CATHARINE

Daughter of Wm., 3rd Lord Byron, was the first wife of Sir Arthur Cole, Bart., created Baron Ranelagh in 1715. She was apparently born before 1683.

No. 34 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Portraits in English Country Houses, collected by Sir Wm. Musgrave, Bart. 1800. *B.M. Add. MSS. 5726 F 3.*

24. BYRON, LADY FRANCES

3rd daughter of Wm., 1st Earl of Portland. Married in 1706, as his second wife, Wm., 4th Lord Byron. Died 1712.

a. No. 31 in Catalogue of Lord Byron's Pictures at Newstede, 1762.

b. Catalogue of Portraits in English Country Houses, collected by Sir Wm. Musgrave, Bart. 1800. *B.M. Add. MSS. 5726 F 3.* Probably same picture as *a.*

25. BYRON, LADY FRANCES

Second daughter of Wm., Lord Berkeley of Stratton. Married in 1720, as his 3rd wife, Wm., 4th Lord Byron. He died 1736, leaving her a widow.

a. No. 55 in Catalogue of Lord Byron's Pictures at Newstede, 1762.

b. Catalogue of Portraits in English Country Houses, collected by Sir Wm. Musgrave, Bart. 1800. *B.M. Add. MSS. 5726 F 3.* Probably same picture as *a.*

26. BYRON, HON. MISS ISABELLA

Daughter of Wm., 4th Lord Byron. Married, first, Henry Howard, 4th Earl of Carlisle; secondly, Sir Wm. Musgrave, Bart. Died 1795.

Aged 10 years; black hair; holding white flower to breast with left hand, another in right hand. Canvas 29×25 in.

This picture belongs to the Earl of Carlisle. It is No. 184 in Catalogue of Pictures at Naworth Castle, 1903.

27. BYRON, WILLIAM, LORD

Born 1669. 4th Baron. Died 1736.

a. No. 56 in Catalogue of Lord Byron's Pictures at Newstede, 1762.

b. Catalogue of Pictures in English Country Houses, collected by Sir Wm. Musgrave, Bart., 1800. *B.M. Add. MSS. 5726 F 3.*

28. BYRON, WM. LAKE, LORD

Genealogy unknown. Possibly the 4th or 5th Lord, but I cannot trace the name »Lake».

Portrait by Dahl, horse and landscape by Tillemans. No. 21 in Catalogue of Lord Byron's Pictures at Newstede, 1762.

Catalogue of Portraits in English Country Houses, collected by Sir Wm. Musgrave, Bart., 1800. *B.M. Add. MSS. 5726 F 3.*

29. BYRON, WIFE OF MR. TREVANNION.

Genealogy unknown.

Admiral John Byron, 2nd son of the 4th Lord Byron, married Sophia, daughter of John Trevannion of Carhayes, Cornwall. This is the only connection I find between the Byron and Trevannion families.

No. 36 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Pictures in English Country Houses, collected by Sir Wm. Musgrave, Bart., 1800. *B.M. Add. MSS. 5726 F 3.*

30. CADOGAN, LADY ELIZABETH

Daughter of Sir Hans Sloane, Bart. (physician). Married in 1717 Charles. 2nd Baron Cadogan. Died 1768.

Marked »Possibly by Michael Dahl». Half-length; seated. No. 13 in Culford Hall Collection, 1906, belonging to Earl Cadogan. Portraits in Suffolk Houses (West), by Rev. E. Farrer, 1908.

31. CARLISLE, LADY ANNE CAPEL, COUNTESS OF

Vide list of pictures seen.

Oval; canvas 29×25 in.; in white with red drapery. No. 26 in Catalogue of Pictures at Castle Howard, 1904, belonging to Earl of Carlisle. Reproduced, Plate III. in Catalogue.

32. CARLISLE, CHARLES, 3rd EARL OF

Born 1669. Succeeded his father Edward in the title in 1692. Married Lady Anne Capel (*q. vide*). Died 1738.

Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in. No. 28 in Catalogue of Pictures at Castle Howard, 1904, belonging to Earl of Carlisle.

33. CARLISLE, HENRY, 4th EARL OF, K.G.

Born 1684. Succeeded his father Charles in the title in 1738. Died 1758.

Oval; canvas 29×24 in.; brown coat and blue turban. No. 24 in Catalogue of Pictures at Castle Howard, 1904, belonging to Earl of Carlisle. Reproduced, Plate II. in Catalogue.

34. CARPENTER, GEORGE, LORD

Born 1657. Created Lord Carpenter in the Irish peerage in 1719. Brigadier-General. Died 1732.

Canvas 49×38 in. Sold at Christie's on 1.6.1900. No. 102. No owner stated.

35. CHARLES XII, KING OF SWEDEN

Vide list of pictures seen.

a. Sold at Christie's on 9.5.1896 from Collection of Viscount Eversley. No. 37.

b. Canvas 40×34 in. In the dress he wore at the Ranstat in Saxony, 1704 [? 1707]. Sold at Christie's on 13.11.1919 from Collection of B. C. Vernon-Wentworth. No. 36.

36. CHARLES EDWARD, PRINCE

Prince Charles Edward, the Young Pretender, was born 1720 in Rome and apparently did not come to England before 1745. He died 1788. [Doubtful Dahl]. With a miniature. No. 697 in Stuart Exhibition at New Gallery, London, 1891. Lent by Charles Davis.

37. CHURCHILL, ADMIRAL

George Churchill, born 1654, younger brother of 1st Duke of Marlborough. Died 1710.

Was in possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. According to the Bedington Inventory, 2.7.1729, the picture was valued at £ 4. The house was sold in 1730 and the picture moved to the residence of S. M. Leake at Mile End, London. It is no longer in the possession of the family.

38. COLERAINE, LADY ANNE

Possibly eldest daughter of John Hanger, Governor of the Bank of England. Married in 1718 Henry Hare, 3rd Lord Coleraine, from whom she was separated in 1720. Died 1754.

Property of Robert A. Vansittart, Esq., at North Cray Park, Kent. Bryan's Dictionary of Painters.

39. CONYNGHAM, LADY

Genealogy unknown.

Said to be wife of Sir Alfred Conyngham.

Signed and dated 1689. Sold at Christie's on 21.4.1890. No. 81. No owner stated.

40. COTTON, MRS. JANE

Genealogy unknown.

In painted oval. Sold at Christie's on 23.7.1920. No. 154. No owner stated.

41. CRAVEN, LADY ANNE

Daughter of Frederick Tylney of Hampshire. Married Wm., 3rd Lord Craven, in 1721. Died 1730.

This picture belongs to the Earl of Craven at Combe Abbey, Warwickshire.

42. CRAVEN, SIR THOMAS

Possibly the fourth son of John, 3rd son of Wm., 2nd Baron Craven. Hence a nephew of the 3rd Baron. He was born before 1727. Knighted and promoted Rear-Admiral. Died 1772.

This picture belongs to the Earl of Craven at Combe Abbey, Warwickshire.

43. CRAVEN, WILLIAM, LORD

Born 1700. Succeeded his father, the 2nd Baron, in 1711. Married Anne Tylney. Died 1739.

This picture belongs to the Earl of Craven at Combe Abbey, Warwickshire.

44. CRISPE, EDMUND

Genealogy unknown.

a. With a dog. Sold at Christie's on 21.11.1863. No. 70. No owner stated.

b. Oval. Sold at Christie's on 21.11.1863 from same collection as a. No. 71.

45. CROMARTY, LORD JUSTICE GENERAL MACKENZIE, 1st EARL OF

Born 1630. Eldest son of Sir John Mackenzie. Created Earl in 1703. Died 1714.

Painted c. 1708. In Parliament House, Edinburgh.

Vide Dictionary of National Biography.

46. DAHL, MICHAEL

Vide list of pictures seen.

a. A pencil in his hand. Painted in Rome c. 1686 and presented to Henry Tilson (*q. vide*). »Behind it is writ — Memoria per mio caro amico Henri Tilson fatto Roma 1686». Vertue's notes, *B.M. Add. MSS. 23070, fol. 59 d.*

»Mr. Dahl, a picture in a cap by himselfe a picture of him in his own hair.» —

- b.* »Ditto his own picture done by himself in Rome 1687.» Vertue's notes, *B.M. Add. MSS.*, 23076, *fol.* 12 *d.*
- c.* Small, oval. No. 111 (21st day) in Sale of Contents of Strawberry Hill, property of Horace Walpole, 1842 (Robins).
- d.* Miniature. No. 67 (11th day) in Sale of Contents of Strawberry Hill.
- e.* Sold at Foster's on 15.5.1867 from Collection of Edward Orme. No. 108.
- f.* Canvas $25 \times 18 \frac{1}{2}$ in. No. 163 in National Portrait Exhibition, London, 1867. Lent by T. S. Carter.
- g.* In the possession of A. Karlsteen according to a list of his arttreasures.

47. DAVIES, MARY

Only daughter of Alexander Davies of Ebury, Middlesex. Married Sir Thomas Grosvenor, 3rd Bart., in 1677. Died 1730. Was an ancestress of the Duke of Westminster.

This picture belongs to the Duke of Westminster at Eaton Hall, Chester.

48. DENMARK, A PRINCE OF

When a child, in classical dress, wearing the Order of the Golden Fleece. Canvas 60×48 in. Sold at Christie's on 20.5.1920. No. 70. No owner stated.

49. DORCHESTER, CATHERINE SEDLEY, COUNTESS OF

Born 1657. Only child of Sir Chas. Sedley. Created Countess of Dorchester 1686. Married Sir David Colyear, Bart., afterwards Earl Portmore, in 1696. Died 1717.

a. Oval. No. 70 (21st day) in Robin's Sale Catalogue of Collection of Horace Walpole at Strawberry Hill. April 1842.

b. Oval. Canvas $28 \times 23 \frac{1}{4}$ in. Sold at Christie's on 10.12.1910 to Gooden & Fox, £ 27.6. No owner stated. Art Prices Current, 1910—11. Vol. IV.

50. DOWNE, 2nd VISCOUNT

Henry Dawnay. Born 1664. Married Mildred Godfrey in 1685. Succeeded his father as 2nd Viscount in 1695. Died 1741.

Standing, $\frac{3}{4}$ length; large wig, puce coat; loose cravat, divided sleeve with clasps, no cuff; holding drapery on right hip, left arm leaning on a stone wall; landscape background. Canvas *c.* 51×43 in. Belongs to Hon. John Dawnay (eldest son of Lord Downe) at Wykeham, Yorks.

51. DUTTON, JOHN

Second Bart. M.P. for Gloucester. Died 1743. Ancestor of Lord Sherborne.

Half-length. Property of Lord Sherborne. Photograph in possession of Sir Robert Witt, London.

52. ERSKINE, THOMAS

Son of the 10th Earl of Marr. John Erskine, 11th (not 10th) Earl of Marr (1675—1732) had an eldest son Thomas, who succeeded him.

- a.* Property of Earl of Kinnoull at Dupplin Castle, Scotland, 1799. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6392.*
- b.* Canvas 29 × 24 in. In brown coat. Sold at Christie's on 1.6.1911 from Dupplin Castle Collection to Leggatt, £ 23.2. Art Prices Current 1910—11, Vol. IV.

53. ESSEX, LADY MARY BENTINCK, COUNTESS OF

Eldest daughter of Wm., 1st Earl of Portland. Wife of 2nd Earl of Essex.
Property of Mr. Fraser Tytler at Woodhouse Lee. Catalogue of Portraits in Scotland, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6392.*
A portrait seen at Field Bros. 37 Enden Street. W.C.

54. FANE, MRS. HENRY

Genealogy unknown.
a. Holding a music book. Sold at Christie's on 30.6.1888. No. 100. No owner stated.
b. In red dress. Sold at Christie's on 19.5.1899. No. 113. No owner stated.

55. GAROLI, P.F.

Italian sculptor and architect. Born 1638. Was Professor of Architecture at the Academy of St. Luke in Rome from 1679. Died 1716.
Painted in 1687. Vertue's notes, *B.M. Add. MSS. 23076, fol. 13 d.*

56. GASTRELL, DR.

Vide list of pictures seen.
No. 39. (4th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford, March, 1741. Sold to Carew.
The Dictionary of Nat. Biography quotes the following from the MSS. notebooks of Tom Hearne on Jan. 17, 1728: »Yesterday I called upon Dr. Stratford, Canon of Ch. Ch., who gave me a print of the late Bp. of Chester, Dr. Gastrell, curiously done by Vertue at the charges of the present Earl of Oxford, from a paint by Dahl». *Vide* under Engravings.

57. GAY, JOHN

Vide list of pictures seen.
a. No. 27 in 1846 Exhibition of British Institution. Lent by Earl Amherst.
b. Sold at Christie's on 26.2.1880 from Collection of James Fenton. No. 117 in Catalogue.
c. Sold at Christie's on 10.4.1883 from Collection of F. W. Reynolds. No. 36 in Catalogue.

58. GEORGE, PRINCE OF DENMARK

Vide list of pictures seen.

- a.* In possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. Valued at £ 4 in the Bedington Inventory of 2.7.1729. Moved to residence of S. M. Leake, Mile End, London, in 1730. No longer in possession of the family.
- b.* »Half-length. At the Earl of Oxford» Vertue's notes, *B.M. Add. MSS. 23076*, fol. 42.
- c.* A sketch. No. 23 (2nd day) in Cock's Sale Catalogue of collections of Hon. Sir Thomas Seabright, Bart., and Thomas Sclater Bacon, Esq. May 1737.
- d.* No. 38 (5th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to the Duke of Bridgewater.
- e.* Small half-length. No. 12 in Cock's Sale Catalogue of Collection of Josiah Burchett, Esq., Secretary to the Admiralty. April 1747.
- f.* Standing. Canvas $91 \times 55 \frac{1}{2}$ in. Sold at Christie's on 14.5.1920 from Collection of Lord Methuen. No. 13 in Catalogue.
- g.* Half length for Count Reventlow paid with 30 £.
- h.* Whole length for Lady Hyde paid with 50 £. Information concerning this and the above picture is given on a bill of the 18th of dec.1708 in the records of Eriksberg and kindly supplied by Fil. lic. Å. Stavenow.

59. GIBBS, JAMES

Born 1682 in Scotland. Famous architect, especially of churches. Died 1754.

No. 31 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Hay.

60. GOUPY, JOSEPH

Engraver and water-colour painter. Known in London in 1711. Died c. 1781.

»Holding a small picture of a landscape (not very like nor very well).» Vertue's notes, *B.M. Add. MSS. 23076*, fol. 21 d.

61. GREY, HENRY

Probably brother of Grey Neville (*q. vide* under Engravings). M. P. for Reading.

Henry Neville assumed the surname of Grey. Died 1740.

No. 27 in Catalogue of Pictures belonging to Mr. Nevill at Billingbeare House, 1797. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6391*.

62. HANDEL, GEORGE FREDERICK

Born 1685 in Germany. First came to London in 1710. Became a British subject in 1726. Died 1759. Famous musical composer.

In blue coat and vest with white frills. Canvas $29 \frac{1}{2} \times 24$ in. Sold at Christie's

on 17.12.1915 from collection of Dr. W. H. Cummings, Principal of Guildhall School of Music. To Ellis, £ 5.15.6. Art Prices Current, 1915—16, Vol. IX.

63. HARBIN, DR.

George Harbin flourished c. 1713. Was chaplain to Bishop of Ely and after his death in 1700, to Viscount Weymouth.

a. In the library at Longleat, Lord Weymouth's. Vertue's notes, *B.M. Add. MSS.*, 23073, fol. 31.

b. No. 27 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Mr. Andrew Hay.

64. HARCOURT, LORD CHANCELLOR

Simon, only son of Sir Philip Harcourt. Born 1661? Appointed Lord Chancellor in 1713. Created Viscount Harcourt in 1721. Died 1727.

Half-length. No. 32 (3rd day) in Langford's Sale Catalogue of Collection of Dr. Richard Mead. March 1754.

65. HARDY, ADMIRAL SIR THOMAS

Born 1666. Appointed Rear-Admiral 1707, vice-Admiral later. Died 1732.

Was in possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey.

According to the Bedington Inventory, 2.7.1729, the picture was valued at £4. The house was sold in 1730 and the picture moved to the residence of S. M. Leake at Mile End, London. It is no longer in the possession of the family. *Vide* list of engravings.

66. HARRIS, LADY ELIZABETH

Daughter of Anthony Cooper, 2nd Earl of Shaftesbury. Married James Harris (*q. vide*) of the Close, Salisbury.

This picture belongs to the Earl of Malmesbury at Heron Court, Southampton.

67. HARRIS, JAMES

Probably of the Close, Salisbury. Married, as his second wife, Lady Elizabeth Ashley Cooper, and was grandfather of 1st Earl of Malmesbury.

This picture belongs to the Earl of Malmesbury at Heron Court, Southampton.

68. HAWKINS, REV. JOHN, D.D.

Came from Pennance, Cornwall. Married Rachel Rashleigh (*q. vide*). Hebrew scholar.

Three-quarter length. Canvas c. 60 × 48 in. Property of Dr. J. L. S. Rashleigh at Menabilly, Cornwall.

69. HAY, ANDREW

Possibly belongs to the family of Hay, ancestors to Earl of Kinnoull. (George, 7th Earl, married a daughter of Robert, 1st Earl of Oxford).

No. 33 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Maddison.

70. HAY, JOHN

3rd son to 7th Earl of Kinnoull. Created Earl of Inverness 1718, Duke of Inverness 1727. Secretary of State 1724—7. Died 1740.

Catalogue of portraits belonging to Earl of Kinnoull at Dupplin Castle, Scotland, 1799. Catalogue of Portraits in Scotland, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS.*, 6392.

71. HERBERT, LADY CHARLOTTE

Possibly 3rd daughter of Wm. Herbert, 2nd Marquess of Powis. She married, first Edward Morris, secondly Edward Williams.

This picture belongs to the Earl of Powis at Powis Castle, Welshpool.

72. HOLLAND, EDWARD RICH, 7th EARL OF WARWICK, 4th EARL OF

Only son of the 3rd Earl of Holland, whom he succeeded in 1701. He died unmarried in 1721.

a. When a boy. In list of pictures at Bilton Hall, Rugby, stated to have been sold at Christie's on 25.6.1898. MS. Collection of Pictures in Galleries and Private Collections, made by George Scharff, 1899.

b. When a boy. Standing. Canvas 64 × 48 in. Sold at Christie's on 25.6.1898 from Bilton Hall Collection of Family Portraits formerly belonging to Joseph Addison and Countess of Warwick, and said to have been brought from Holland House. No. 9 in Catalogue. Evidently same picture as *a.*

73. HOLLAND, GEORGINA, BARONESS

Georgina Carolina Lennox, eldest daughter of Charles, 2nd Duke of Richmond. Married Henry Fox, 1st Baron Holland, in 1744. Was created Baroness Holland in 1762 and died in 1774.

Canvas 50 × 40 in. No. 273 in Nat. Portrait Exhibition at S. Kensington, 1867. Lent by Basil T. Wood, M.P.

Ascribed to Dahl in the index but not in the Catalogue.

74. HOWARD, HUGH

Born 1675. Portrait painter. Died 1737.

Painted 1723. Engraved 1737 (*vide* Catalogue of Engravings). Photograph of this picture is in possession of Sir Robert Witt in London.

75. HOWE, SIR JAMES, BART.

Of Cold Barwick, Wiltshire. 2nd Bart. Born *c.* 1669. Died 1735. His sister Margaret married Admiral Sir George Rooke.

In grey dress, with red cloak and flowing wig. Canvas 48×39 in. Sold at Christie's on 25.11.1911 to Collings, £ 15.15. No owner stated. Art Prices Current 1911—12, Vol. V.

76. HULSEY, ANNE, WIFE OF SIR E.

Genealogy unknown.

In white and green dress; oval; canvas 29×24 in. Sold at Christie's on 31.1.1919. No. 105. No owner stated. *Vide* also under Twisden, Lady.

77. HUSSEY, LADY

Genealogy unknown.

a. In green and white dress; oval; canvas 29×24 in. Sold at Christie's on 13.7.1903. No. 121. No owner stated. Makes a pair with Mrs. Hannah Lowther.

b. Oval; canvas 29×24 in. Sold at Christie's on 3.12.1910 from Collection of late J. D. Ichenhauser Esq., 203, Gloucester Terrace, London, to Shepherd, £ 15.15., with »Mrs. Hannah Lowther«. Art Prices Current 1910—11, Vol. IV.

78. JENKINSON, SIR ROBERT BANKES, M.P.

4th Bart. Succeeded his elder brother in 1717. Died 1738. Was an uncle of Charles Jenkinson, 1st Earl of Liverpool.

Pastel sketch by Miss Lancaster Lucas of the portrait by Dahl at Pitchford Portraits, belonging to Earl of Liverpool at 2, Carlton House Terrace, London, 1905.

79. KENT, MR.

Born 1684. Painter and architect. Died 1748.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 18.*

80. KING, CHARLES, OF BROMPTON

Genealogy unknown.

Three-quarter length. No. 4 (1st day) in Sale of Collection of Viscount Coleraine by Langford. March 13, 1754.

81. KINGSTON, ISABELLA, DUCHESS OF

Lady Isabella Bentinck, 5th daughter of Wm., 1st Earl of Portland. Married Evelyn Pierrepont, 1st Duke of Kingston, in 1714. Died 1728.

No. 29 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Portraits, in English Country Houses, collected by Sir Wm. Musgrave, Bart. 1800. *B.M. Add. MSS. 5726 F 3.*

82. LATIMER, LADY

Genealogy unknown.

Property of Lord Salisbury at Hatfield House, 1777. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 5726 E 1*. The Cataloguer states »Said to be by Kneller. I thought it seemed rather by Dahl.»

83. LEEDS, THOMAS, 4th DUKE OF; KINNOULL, THOMAS, 8th EARL OF;
ROBERT, ARCHBISHOP OF YORK, 2nd SON OF 7th EARL OF KINNOULL.

When boys. One picture. Catalogue of Portraits belonging to Earl of Kinnoull at Dupplin Castle, Scotland, 1799. Catalogue of Portraits in Scotland, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6392*.

84. LEEDS, DUCHESS OF

Genealogy uncertain.

In white satin dress, on a terrace, holding orange blossom in her left hand; a dog by her side. Canvas 90×55 in. Sold at Christie's on 28.2.1913 to Cohen, £ 131.5, from Collection of Rev. E. H. Dawkins, Morhanger House, Bedfordshire.

Art Prices Current, 1912—13. Vol. VI.

Seen at Field Bros., 37 Enden Street W. C.

85. LEGONDES, MICHEL DE

Married Frances, widow of 7th Earl of Huntingdon, in 1705.

Sold at Phillips's on 26.2.1869 from Collection of Marquis of Hastings at Donington Park. No. 223 in Catalogue.

86. LELY, SIR PETER

Born 1618. Died 1680. Famous portrait painter.

Half-length, sitting, holding a sketch of a head. No. 17 in Catalogue of portraits at Kingston Hall, seat of H. Bankes, Esq., 1797. Catalogue of Portraits collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6391*.

The cataloguer states »I believe it is painted by Dahl».

87. LEMON, COLONEL JOHN

? Younger brother of Wm. Lemon, 1st Bart., born in 1748. If so, the portrait cannot be by Dahl.

In uniform. Sold at Christie's on 28.2.1891 from Collection of late John Francis Buller. No. 55 in Catalogue.

88. LEXINGTON, ROBERT, LORD

Robert Sutton, 2nd Baron Lexington. Born 1661. Died 1723.

No. 28 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Portraits collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 5726 F 3*.

89. LISTER, MRS.

Katherine, daughter of Sir Richard Assheton of Whalley Park, married Thomas Lister, M.P. Died at Gisburne in 1728.

Painted about 1717. No. 87 in Catalogue of pictures belonging to Lord Ribblesdale at Gisburne Park, 1888.

90. LISTER, THOMAS

Born 1688. M.P. Died at Gisburne Park, named by him, in 1745. Was grandfather of 1st Baron Ribblesdale.

Three-quarter length, standing; clasped coat; open cuffless sleeve; right hand on a pedestal, left hand on hip.

Painted 1717. No. 88 in Catalogue of Pictures belonging to Lord Ribblesdale at Gisburne Park, 1888. Reproduced in Memorials of an Ancient House, by Rev. H. L. Lyster Denny, 1913.

91. LOCK, MR.

Evidently John Locke, the philosopher, 1632—1704.

»In the library at Gorhambury» (seat of Earl of Verulam).

»Here you behold it Image of a Sage

The ornament and wonder of his Age.»

Vertue's notes, *B.M. Add. MSS. 23070 fol. 18 d.*

92. LOWTHER, MRS. HANNAH

Possibly related to family of Earl of Lonsdale.

a. In green and brown dress. Oval. Canvas 29×24 in. Sold at Christie's on 13.7.1903. No. 121. No owner stated. Makes a pair with Lady Hussey (*q. vide*).

b. Sold at Christie's on 3.12.1910 to Shepherd, £ 15.15., with Lady Hussey (*q. vide*). Art Prices Current, 1910—11, Vol. IV.

93. MANVILLE, THOMAS, LORD

Genealogy unknown. Possibly this should be »Mandeville».

No. 30 in Catalogue of Lord Byron's Pictures at Newstede, 1752. Catalogue of Portraits collected by Sir Wm. Musgrave, Bart. *B. M. Add. MSS. 5726 F 3.*

94. MARLBOROUGH, CHARLES, EARL OF SUNDERLAND, AFTERWARDS DUKE OF

Born 1706. Third son of Charles Spencer, 3rd Earl of Sunderland. Succeeded his elder brother as 5th Earl in 1729. Became 3rd Duke of Marlborough in 1733. Died 1758.

In Peer's robes. Canvas 92 1/2×57 1/2 in. Sold at Christie's on 1.5.1911 to Cohen, £ 14.14. No owner stated. Art Prices Current 1910—11. Vol. IV.

95. MARLBOROUGH, DUCHESS OF

Vide list of pictures seen.

- a. Half-length, in painted oval. Sold by Shepherd, dealer, London, in 1911. Photo. at National Portrait Gallery.
- b. Oval; half length; body slightly to left, head to right; hair falling loose onto her left shoulder; right hand clasping her hair. Property of Earl Spencer at Althorp Park, Northampton. Not seen on visit.
- c. Whole length.

96. MARY, QUEEN

Born 1662. Eldest daughter of James II. Married Wm. of Orange in 1677. Became Queen of England in 1689. Died 1694.

- a. Canvas 49×39 in. Sold at Christie's on 8.2.1908 to Wallis, £ 21, from Collection of Duke of Sutherland. Art Prices Current, 1907—08, Vol. I.
- b. In brown dress with blue scarf. Canvas 49×40 in. Sold at Christie's on 26.7.1912, £ 12.12., from Collection of late Mrs. T. S. Kennedy, Bridge House, Wetherby. Art Prices Current, 1911—12, Vol. V. — Possibly same picture as a.

97. MASHAM, MRS.

Possibly Abigail Hill, first cousin to Sarah Jennings, 1st Duchess of Marlborough.

She married Samuel Masham, Groom of the Bedchamber to Prince George of Denmark, in 1707. He was created Baron Masham in 1712.

This picture belongs to Colonel Forbes at Rothiemay Castle, Banffshire, N.B.

98. MAUGHAM, SAMUEL, LORD

Genealogy unknown. Possibly misprint for »Masham». *Vide* Mrs. Masham.

No. 33 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Portraits collected by Sir Wm. Musgrave, Bart., 1800. *B.M. Add. MSS. 5726 F 3*.

99. MEAD, RICHARD, M.D.

Born 1673. Physician to George II. Died 1754.

Half length, sitting. Canvas 50×40 in.

- a. No. 250 in 1857 Art Treasures Exhibition at Manchester. Lent by Sir Henry Wilmot.
- b. No. 381 in 1867 Nat. Portrait Exhibition at S. Kensington. Lent by Sir Henry Wilmot.

100. MELLISH, MISS

Daughter of Samuel Mellish, Esq.

Sold at Christie's on 14.1.1876. No. 143. No owner stated.

101. MERCIERE, PHILIPPE

Painter 1689—1760.

Vertue's notes, *B.M. Add. Mss. 23076 fol. 50.*

102. MORDAUNT, MRS.

Genealogy unknown. Was Maid of Honour to Queen Caroline, Consort of George II. Blue dress; sleeves to below elbow; left arm leaning on a pedestal; body full-face, head slightly to left; hair done low.

This picture belongs to John Nanson, Esq., at the Friary, Appleby.

On the back of the frame is written »Mrs. Mordaunt Maide of Honour to Queen Caroline«.

103. MUSTAPHA AND CHARLES WISE

Pages in blue dresses, standing, with dogs. A pair. Canvases $49\frac{1}{2} \times 39\frac{1}{2}$ in.

a. Sold at Christie's on 22.12.1919 from Collection of Mrs. George J. Drummond.

No. 123 in Catalogue.

b. Sold at Christie's on 17.6.1921. No. 136. No owner stated.

104. MYDDLETON, SIR HUGH

Genealogy unknown.

Canvas $39 \times 28\frac{1}{2}$ in. Sold at Christie's on 3.12.1910 from Collection of J.D.

Ichenhauser, Esq., 203, Gloucester Terrace, London, to Nicholson, £ 4.4. Art

Prices Current, 1910—11. Vol. IV.

105. NEWCASTLE, DUKE OF

Possibly Thomas Pelham-Holles, born 1693, created Duke of Newcastle 1715.

Married a grand-daughter of 1st Duke of Marlborough. Died 1768.

Whole-length. No. 13 (1st day) in Christie and Ansell's Sale Catalogue of 25.4. 1777. Possibly from Collection of Dr. Friend.

106. NEWTON, SIR ISAAC

Born 1642. Natural philosopher. President of Royal Society, and knighted, in 1705. Died 1727.

a. At »Wimpole, The Earl of Oxfords. The new great library room.« Vertue's notes, *B.M. Add. MSS. 23071, fol. 48.*

b. On a panel. No. 15 (5th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Hay. (Probably same as a.)

107. NICHOLAS, MR.

Genealogy unknown.

»In the picture gallery at Cannons the Duke of Chandos' house.« Vertue's notes, *B.M. Add. MSS. 23070, fol. 70 d.*

108. NOTTINGHAM, DANIEL FINCH, EARL OF

Born 1647. Succeeded his father, Heneage Finch (*q. vide*) as 2nd Earl of Nottingham in 1682. Became 6th Earl of Winchelsea in 1729. Died 1730.

- a. Half-length; seated; canvas 50×40 in. Signed and dated 1726. No. 2 in National Portrait Exhibition at S. Kensington, 1867. Lent by George Finch.
- b. In Peer's robes; canvas 91 1/2×57 in. Sold at Christie's on 1.5. 1911 to Cohen, £ 22.1. No owner stated. Art Prices Current 1910—11. Vol. IV.

109. NOTTINGHAM, HENEAGE FINCH, EARL OF

Born 1621. Created Earl of Nottingham 1681. Died 1682.

- a. Canvas 50×40 in. Sold at Christie's on 25.6.1898 from Bilton Hall Collection, Rugby, family portraits formerly belonging to Joseph Addison and Countess of Warwick, and said to have been brought from Holland House. No. 8 in Catalogue.
- b. MS. Collection of Pictures in Galleries and Private Collections, by George Scharff, 1899. Evidently same picture as a.

110. ORFORD, LORD

Edward Russell, born 1653, was appointed Admiral in 1689 and created Earl of Orford in 1697. He died 1727.

Picture was in possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. According to the Bedington Inventory, 2.7.1729, the picture was valued at £ 4. The house was sold in 1730 and the picture moved to the residence of S. M. Leake at Mile End, London. It is no longer in the possession of the family.

111. ORMONDE, DUCHESS OF

Possibly Mary Somerset, wife of 2nd Duke of Ormonde. Compare pictures seen. This picture belongs to Lord Ormonde and is No. 177 in Catalogue of Pictures at Kilkenny Castle, Ireland, 1875.

112. OXFORD, HENRIETTA, COUNTESS OF

Lady Henrietta Cavendish Holles, only daughter of John, 4th Earl of Clare. Married 2nd Earl of Oxford in 1713. Died 1755, aged 62.

In Catalogue of Pictures at Dupplin Castle, Scotland, belonging to Earl of Kinnoull, 1799. Catalogue of Pictures in Scotland, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS.* 6392.

Compare R. W. Goulding, *The Welbeck Abbey Miniatures*, p. 141.

113. PEARCE, EDWARD

Genealogy unknown.

This picture belongs to Robert Edgcumbe, Esq., at Quay House, Newquay.

114. PEARCE, WIFE OF EDWARD

Née Grace Edgcumbe. Genealogy unknown.

This picture belongs to Robert Edgcumbe, Esq., at Quay House, Newquay.

115. PETERBOROUGH, 3rd EARL OF, K.G.

Vide list of pictures seen.

- a. No. 8 in 1820 Exhibition at British Institution. Lent by Earl of Liverpool.
- b. Reproduction of picture in possession of Earl of Liverpool. Portraits of Illustrious Personages, by Edmund Lodge, 1834. Vol. IV.
- c. No. 3 in Guelph Exhibition at New Gallery, London, 1891. Lent by Earl of Carlisle.
- d. Three-quarter length; light-blue coat, uniform; canvas 64×48 in.; signed and dated 1708. No. 39 in Catalogue of Pictures at Buxted Park, formerly belonging to Earl of Liverpool, now (1903) to Hon. H.B. Portman.
- e. Three-quarter length; canvas 43×39 in.; in robes of Order of the Garter. No. 16 in 1904 Catalogue of Pictures at Castle Howard belonging to Earl of Carlisle.

116. PETERBOROUGH, EARL OF

Genealogy unknown.

Standing; three-quarter length. Seen at M. Pratt, dealer, London.

117. PETERBOROUGH, EARL OF

Possibly the 3rd Earl.

Sold at Christie's on 14.12.1895 from Collection of Mrs. B. H. Honynwood. No. 83 in Catalogue.

118. PETERBOROUGH, MARCHIONESS OF

In brown dress with blue mantle; seated; canvas 50×40 in. Sold at Christie's on 28.5.1903. No. 131. No owner stated.

119. PIERREPOINT, WILLIAM

Possibly son of Robert Pierrepont.

No. 35 in Catalogue of Lord Byron's Pictures at Newstede, 1762. Catalogue of Portraits collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 5726 F 3.*

120. POLLEXFEN, SIR HENRY

Born 1632? Knighted and appointed Chief Justice of the Common Pleas in 1689. Died 1691.

Half-length. Sold at Christie's on 28.2.1891 from Collection of late J. F. Buller. No. 56 in Catalogue.

121. POPE, ALEXANDER

Born 1688. Poet. Died 1744.

Head. Sold at Christie's on 4.7.1859. No. 24. No owner stated.

122. PORTLAND, MARGARET, DUCHESS OF

Vide list of pictures seen.

a. In Catalogue of Portraits belonging to the Earl of Kinnoull at Dupplin Castle, Scotland, 1799. Catalogue of Pictures in Scotland, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS.* 6392.

b. In green dress; canvas 29×24 in. Sold at Christie's on 1.6.1911 from Dupplin Castle Collection, to Leggatt (£ 65.2). *Art Prices Current*, 1900—11, Vol. IV. Evidently same picture as *a.*

123. POTTER, JOHN

Born 1674. Consecrated Bishop of Oxford, 1715, Archbishop of Canterbury 1737. Died 1747.

Vertue's notes, *B.M. Add. MSS.* 23079 fol. 32 d. *Vide* also under Engravings.

124. POWIS, MARY, MARCHIONESS OF

Eldest daughter of Sir Thomas Preston, Bart. Married Wm. Herbert, 2nd Marquess of Powis, in 1695. Died 1724.

a. Whole-length. Property of the Earl of Powis at Powis Castle, Welshpool.

b. Three-quarter length. Also at Powis Castle.

125. POWIS, WILLIAM, 2nd MARQUESS OF

Born *pre* 1667. Inherited his father's title in 1696 but was known as Viscount Montgomery until 1722. Died 1745.

Three-quarter length. Property of the Earl of Powis at Powis Castle, Welshpool.

126. PRIDDON, MRS. SALISBURY OR

Genealogy unknown.

a. Sold at Christie's on 28.6.1875 from Collection of C. K. Sharpe, Esq. No. 118 in Catalogue.

b. Bust; canvas 18×14 1/2 in.; signed »Dahl pinx». Property of J. Stirling Maxwell at Pollok House, Pollokshaws, Scotland.

127. PRIOR, MATTHEW

Vide list of pictures seen.

In brown dress and blue cap; canvas 23×17 in. Sold at Christie's on 22.11.1912 from Collection of H. N. Pym, Foxwold Chase, Brasted, Kent, to Gooden and Fox, £ 12.12. *Art Prices Current*, 1912—13, Vol. VI.

128. RADNOR, ELIZABETH, COUNTESS OF

Genealogy unknown. Possibly the Christian name is incorrect.
This picture belongs to Lord Clifden at Lanhydrock, Bodmin.

129. RAFTOR, KITTY, MRS. CLIVE.

Born 1711. Daughter of Wm. Raftor. Became an actress, and married George Clive *c.* 1731—32. Died 1785.
Sold at Christie's on 22.7.1871 from Collection of John Green. No. 60.

130. REISEN, CHARLES CHRISTIAN

Born 1680 in London. Gem engraver. Friend of Dahl. Died 1725.
Vertue's notes, *B.M. Add. MSS. 23076 fol. 12 d.*

131. REISEN, CHRISTIAN

A goldsmith of Trondhjem in Norway. Came to Scotland *c.* 1664, and from 1666 was a seal engraver in London. Died. *c.* 1700. Was the father of Charles Christian, the famous seal engraver and friend of Dahl (*q. vide*).
a. »Charles Christian has his father's picture painted by Dahl before he went to Italy.» Vertue's notes, *B.M. Add. MSS. 23068, fol. 13.*
b. »The Seal Engraver, a very scarce and original picture.» No. 7 (19th day) in Robin's Sale Catalogue of Collection of Horace Walpole at Strawberry Hill. April 1842.

132. RASHLEIGH, RACHEL

Third daughter of Jonathan and Jane (Carew) Rashleigh. Married Rev. John Hawkins, D.D. (*q. vide*) in 1718. Died 1767.
Three-quarter length; canvas *c.* 60×48 in. Property of Dr. J. L. S. Rashleigh at Menabilly, Cornwall.

133. ROCHESTER, EARL OF

Possibly Laurence Hyde (1641—1711), created Earl of Rochester in 1681.
Picture was in possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. According to the Bedington Inventory, 2.7.1729, the picture was valued at £ 4. The house was sold in 1730 and the picture moved to the residence of S. M. Leake at Mile End, London. It is no longer in the possession of the family.

134. ROCHESTER, JANE, COUNTESS OF

Daughter of Sir Wm. Leveson Gower, Bart. Married Henry, Lord Hyde, later 2nd Earl of Rochester, 4th Earl of Clarendon, in 1693. Died 1725.
a. Three-quarter length; sitting; light hair; in maroon-coloured dress, blue mantle, the string of which she holds. Her name is inscribed on the canvas.

No. 96 in Catalogue of Portraits belonging to Lord Chancellor Clarendon, chiefly at the Grove, Watford. »Lives of the Friends of Lord Chancellor Clarendon», by Lady Theresa Lewis, 1852.

- b.* Small size; bust; light powdered hair; loose red gown, blue mantle round shoulders. No. 97 in same Catalogue as above.

135. ROCHESTER, THE THREE DAUGHTERS OF THE 2nd EARL OF

Genealogy unknown.

Catalogue of Portraits in Mamhead House, seat of Earl of Lisburne, 1796. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart., *B. M. Add. MSS. 6391*.

136. ROOKE, ADMIRAL SIR GEORGE

Vide infra, »Rooke, Admiral Sir George and Lady» and list of pictures seen.

Was in possession of Admiral Sir John Leake (died 1720) at Bedington, Surrey. According to the Bedington Inventory, 2.7.1729, the picture was valued at £ 4. The house was sold in 1730 and the picture moved to the residence of S. M. Leake at Mile End, London. It is no longer in the possession of the family.

137. ROOKE, ADMIRAL SIR GEORGE AND LADY

He was born 1650. Married as his 1st wife a daughter of Sir Thomas Howe of Cold Barwick, Wilts.; as his 2nd wife Mary, daughter of Col. Francis Luttrell; as his 3rd wife Catherine, daughter of Sir Thomas Knatchbull of Mersham Le Hatch, Kent. He died 1709.

- a.* No. 91 in Catalogue of Pictures at Lee Priory, Kent, seat of T. B. B. Barrett, Esq., 1817.
b. Seated, in one picture. Sold at Christie's on 28.5.1859 from Collection of Thomas Barrett. No. 48 in Catalogue. Evidently same picture as *a*.

138. ROOKE, LADY

Admiral Sir George Rooke (*q. vide*) married three times. This is probably Mary Luttrell.

- a.* At Walsingham Abbey. Date of painting *c.* 1698.
b. In green dress with white frills; seated in a landscape with a parrot; canvas 49×39 ³/₄ in. Sold at Christie's on 25.11. 1921 from Walsingham Abbey Collection belonging to Major C. B. Lee Warner. No. 7 in Catalogue. Evidently same picture as *a*.

139. ROOKE, MARY LUTTRELL, LADY

Daughter of Colonel Francis Luttrell of Dunster Castle, Somerset. Married, as his 2nd wife, Admiral Sir George Rooke (*q. vide*).

- a.* At Kingston Lacey, Wimborne. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart., *B.M. Add. MSS. 6391.*
- b.* Half-length. Property of Mrs. Banks at Kingston Lacey, Wimborne. Evidently same picture as *a.*

140. ROWLEY, MR.

Genealogy unknown.

Three-quarter length. No. 30 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford, March 1741. Sold to Mony.

141. RUSSELL, LADY WILLIAM

Possibly Rachel Wriothesley, born 1636, who married Wm. Russell, Lord Russell, in 1669. She was left a widow in 1683 and died 1723.

Canvas $29\frac{1}{2} \times 23\frac{1}{2}$. Sold at Christie's on 1.12.1910 from collection of J. D. Ichenhauser, Esq., 203, Gloucester Terrace, London, to Renton, £ 5.15.6. Art Prices Current 1910—11. Vol. IV.

142. SCARSDALE, NICHOLAS LEAKE, 4th EARL OF

Vide list of pictures seen.

Canvas 94×56 in. Sold at Christie's on 11.4.1906. No owner stated. No. 105 in Catalogue.

143. SCARSDALE, ROBERT LEAKE, 3rd EARL OF

Born 1653. Son of Nicholas Leake, 2nd Earl, whom he succeeded in 1680. Died 1707, aged 53.

Stated in The Yaxley Hall Portraits (Suffolk), by Rev. E. Farrer, 1917, to be »probably by Dahl».

144. SCUDAMORE, MISS

Genealogy unknown.

Sold at Christie's on 12.2.1864. No owner stated. No. 15 in Catalogue.

145. SEYMOUR, MARGARET

Daughter of Laurence Lomax of Eye. Had three children by Nicholas Leake, 4th Earl of Scarsdale. Assumed the name of Seymour. Died 1740.

Noted in The Yaxley Hall Portraits (Suffolk), by Rev. E. Farrer, 1917.

146. SMALLRIDGE, DR., BISHOP OF BRISTOL

George Smallridge. Born 1663. Son of a Lichfield dyer. Consecrated Bishop of Bristol 1714. Died 1719.

Half-length. No. 33 (4th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to West.

147. SOUTHWELL FAMILY, A MAN OF THE

In white dress and blue mantle; canvas 29×24 in. Sold at Christie's on 25. 3. 1905. No owner stated. No. 46 in Catalogue. Sold again at Christie's on 8.6.1905. No owner stated. No. 133 in Catalogue.

148. SPRAT, DR., BISHOP OF ROCHESTER.

Vide list of pictures seen.

- a. No. 38 (4th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March, 1741. Sold to Coleraine.
- b. Half-length. No. 30 (2nd day) in Langford's Sale Catalogue of Collection of Viscount Coleraine. March 1754. Evidently same picture as *a*.

149. STRATFORD, DR., BISHOP OF CHESTER

Nicholas Stratford. Born 1633. Consecrated Bishop of Chester 1689. Died 1707. Half-length. No. 37 (4th day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to L. Dupplin.

150. STRICKLAND, ANNE

Fourth daughter of Sir Thomas Strickland, Bart. Married Rt. Hon. John Smith, Speaker of the House of Commons, who died in 1720.
Oval; in pink and blue. No. 6 in Catalogue of Boynton Hall Pictures, belonging to Sir Chas. W. Strickland, Bart. East Riding Pictures, 1903.

151. SUNDON, LORD AND LADY

Wm. Clayton, created Baron Sundon in the Irish Peerage in 1735. Lady Sundon was a Lady of the Bedchamber to Queen Caroline, Consort of George II.
»By Dahl and Jervoise.» No. 15 (1st day) in Christie's Sale Catalogue April 25, 1777. »Possibly from Collection of Dr. Friend, Dean of Canterbury.»

152. TERRY, DR.

Genealogy unknown.

No. 28 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Dr. Savage.

153. THORNHILL, SIR JAMES

- Born 1675. Painter. Employed by Queen Anne. Knighted 1720. Died 1734.
- a. Head. Vertue's notes. *B.M. Add. MSS. 23076, fol. 12 d.*
- b. Three-quarter length. No. 34 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford, March 1741. Sold to Maddison.

154. TILSON, HENRY

Born 1659. Portrait Painter. Went to Italy with Dahl in his youth, where he painted Dahl's portrait. Died 1695.

a. Painted when he and Dahl were in Italy in their youth. In possession of Mr. Blacke, frame maker. Vertue's Notes, *B.M. Add. MSS.*, 23068, fol. 48. Date of painting evidently *c.* 1684—8.

b. In Mr. Sykes' sale of pictures. »Mr. Henry Tilson after Dahl with a palet and pencils looking off.» Vertue's notes, *B.M. Add. MSS.* 23069, fol. 42.

155. TONSTAL, MR.

Possibly Dr. James Tunstall, D.D. (1708—62), whose sixth daughter married Horace Walpole, 2nd Earl of Orford.

No. 29 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Cavendish.

156. TORRINGTON, VISCOUNT

Vide list of pictures seen.

In grey dress with a globe; canvas $37 \times 29 \frac{1}{2}$ in. Sold at Christie's on 25.3. 1912 to Justice, £ 10.10. No owner stated. Art Prices Current, 1911—12, Vol. V.

157. TOWNSHEND, ELIZABETH PELHAM, VISCOUNTESS

Second daughter of 1st Baron Pelham. First wife of 2nd Viscount Townshend, 1698. Died 1711.

At Brome Hall, seat of Lord Cornwallis, 1780. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS.*, 5726 E 1. The portrait is described by the cataloguer as »like Dahl».

158. TRELAWNY, ELIZABETH

Probably one of the six daughters of Sir Jonathan Trelawny, Bart. (1650—1721), Bishop of Bristol, Exeter and Winchester. She married Archdeacon Allanson. No. 1261 in Leeds Portrait Exhibition, 1868. Lent by Sir J. Trelawny. Sold by him at Sotheby's, London, in 1921.

159. TRELAWNY, REBECCA

Probably another (*vide* Elizabeth) of the six daughters of Sir Jonathan Trelawny, Bishop. She married John Buller of Morval.

Half-length. Sold at Christie's on 28.2.1891 from Collection of late John Francis Buller. No. 54 in Catalogue.

160. TWISDEN, LADY

Vide list of pictures seen.

In red dress; oval; canvas 29×24 in. Sold at Christie's on 31.1.1919. No. 105. No owner stated. Makes a pair with Anne Hulsey, *q. vide*.

161. VANDYK, SIR ANTHONY

1599—1641. Painter.

Three-quarter length. From an original picture by himself. No. 33 (1st day) in Langford's Sale Catalogue of Collection of Dr. Richard Mead. March 20, 1754.

162. VANSITTART, ARTHUR

Possibly the fifth son of Peter Van Sittart, who came to England from Holland in 1675 and died 1705. Arthur was Verdurer of Windsor Forest. He died 1760. His son married Anne Hanger, sister of 2nd Lord Coleraine.

This picture belongs to Robert A. Vansittart at North Cray Park, Kent. *Vide* Bryan's Dictionary of Painters.

163. VERNEY, GREVILLE

Vide list of pictures seen.

When a youth, in red dress, standing in a landscape; canvas 73 1/2—46 1/2 in. Sold at Christie's on 18.2.1921. No owner stated. No. 119 in Catalogue.

164. WAGER, SIR CHARLES

Born 1666. Knighted 1709. Appointed Vice-Admiral 1716. Died 1743.

Sold at Christie's in August or September 1848 from Collection at Stowe House, to Goldring, £ 8.18.6. No. 302 in Catalogue.

165. WALPOLE, CATHERINE SHORTER, LADY

Daughter of John Shorter, grand-daughter of Lord Mayor of London (1688). Married Sir Robert Walpole in 1700. Died 1737. Mother of Horace Walpole, 4th Earl of Orford.

a. Catalogue of Portraits at Houghton, seat of Lord Walpole, 1752. 2nd ed. »In the Little Bed-Chamber . . . This is an extreme good portrait.»

b. Catalogue of Portraits at Wolterton House, Norfolk, seat of Lord Walpole, 1797. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6391.*

c. No. 23 in Robins's Sale Catalogue of Collection of Horace Walpole at Strawberry Hill, 1842.

d. Sold at Christie's on 1.3.1861 from Collection of Chas. Bedford Grosvenor. No. 31 in Catalogue.

166. WALPOLE, HORATIO, 1st LORD

Born 1678. Younger brother of Sir Robert Walpole and uncle of Horace Walpole, 4th Earl of Orford. Created 1st Baron Walpole in 1756. Died 1757.

Catalogue of Portraits at Wolterton House, seat of Lord Walpole, 1797. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart. *B.M. Add. MSS. 6391.*

167. WALPOLE, LORD ROBERT, K.G.

Born 1676. Elder brother of Horatio, 1st Lord Walpole. Became Chancellor of Exchequer. Created Earl of Orford 1742. Died 1745. Father of Horace Walpole, 4th Earl of Orford.

- a. Sold by Peter Cox on 25.2.1806 from Collection of Marquess of Landsdowne.
- b. Sold at Christie's on 1.3.1860 from Collection of Chas. Bedford Grosvenor (Walpoleana Collection). No. 30 in Catalogue.
- c. Sold at Christie's on 6.7.1889. No owner stated. No. 26 in Catalogue.

168. WARRINGTON, EARL OF

Possibly George Booth, 2nd Earl (1675—1758), who succeeded his father in 1694. In Catalogue of Pictures at Dunham, seat of Earl of Stamford, 1763. Catalogue of Portraits, collected by Sir Wm. Musgrave, Bart.. *B.M. Add. MSS. 6391.*

169. WENTWORTH, HENRY

Supposed to be Henry Wentworth of Brodsworth. Possibly second son of Thomas Wentworth of North Elmsal who died 1653. Henry's son succeeded to the family estates and was created a baronet in 1692.

Small portrait. No. 68 in Catalogue of Howsham Hall pictures belonging to Sir Chas. Strickland, Bart. East Riding Pictures, 1903.

170. WILLIAM III OF ENGLAND

Born 1650. Came to the English throne 1689. Died 1702.

(*Letters to Leijoncrona from foreigners, Blathwayt, Anglica, Riksarkivet, Stockholm.*)

171. WOFEINGTON, PEG

Born 1714. Famous actress. Acted in her birthplace, Dublin, until 1740, then in London. Died 1760.

Sold at Christie's on 15.5.1866 from Collection of Alcide Donnadieu. No. 9 in Catalogue.

172. WOOTON, JOHN

Born 1678. Animal and landscape painter. Died 1765.

- a. 1723, aged 45; in a cap. Vertue's notes, *B.M. Add. MSS. 23076. fol. 12 d.*
- b. Three-quarter length. No. 32 (2nd day) in Cock's Sale Catalogue of Collection of Edward, Earl of Oxford. March 1741. Sold to Hay.

173. WORSLEY, FRANCES, LADY

Daughter of Thomas, 1st Viscount Weymouth. Married Sir Robert Worsley of Appuldercombe in 1690.

Canvas $99 \times 67 \frac{1}{2}$ in. Sold at Christie's on 1.5.1911 to Cohen, £ 231. Must be £ 23.1. No owner stated. Art Prices Current, 1910—11. Vol. IV.

174. WYNN, LADY

Genealogy unknown. Possibly the wife of Sir Watkin Williams-Wynn (*q. vide* in Engravings).

In yellow dress, with her two daughters; canvas 49×39 in.. Sold at Christie's on 25.7.1919 from Collection of Mrs. A. H. Taylor. No. 109 in Catalogue.

UNKNOWN PORTRAITS.

Arranged in Chronological Order of Sale.

UNKNOWN LADY

In crimson dress. Sold at Christie's on 14.5.1858. No owner stated. No. 51 in Catalogue.

UNKNOWN LADY

Half-length; in pink dress, holding a paroquet; in a garden. Sold at Christie's on 28.6.1859. No owner stated. No. 49 in Catalogue.

UNKNOWN CHILDREN

Two children with a lamb, in a landscape. Sold at Christie's on 28.5.1859. No owner stated. No. 58 in Catalogue.

UNKNOWN LADY

In white satin dress; plume of red and white flowers on head; near a fountain. Sold at Christie's on 11.2.1860. No owner stated. No. 75 in Catalogue.

UNKNOWN YOUTH

Sold at Christie's on 21.11.1863. No owner stated. No. 72 in Catalogue.

UNKNOWN MAN

Sold at Christie's on 20.6.1864 from Collection at Foley House, Langham Place, London. No. 123 in Catalogue.

UNKNOWN MAN

Oval; in grey coat. Sold at Christie's on 19.2.1866, from Collection of John Corley. No. 142 in Catalogue.

UNKNOWN MAN

Half-length; in a landscape. Sold at Christie's on 19.2.1866 from Collection of John Corley. No. 143 in Catalogue.

UNKNOWN LADY

In a jewelled dress. Sold at Christie's on 11.7.1866. No owner stated. No. 95 in Catalogue.

UNKNOWN LADY

Sold by Robinson, Son and Foster, on 24.11.1871, to Chamberlain and Pearce. No. 293 in Catalogue.

TWO CHILDREN

With a lamb. Sold at Foster's on 18.11.1874. No owner stated. No. 129 in Catalogue.

UNKNOWN LADY

As a shepherdess. Sold at Foster's on 1.6.1876. No owner stated. No. 76 in Catalogue.

A GENTLEMAN, HIS WIFE AND DAUGHTER

Sold at Foster's on 29.11.1876 to B.R. Green. No. 127 in Catalogue.

UNKNOWN LADY

Oval. Sold at Christie's on 17.2.1877 from Collection of William Smith, F.S.A. No. 133 in Catalogue.

UNKNOWN LADY

Sold at Christie's on 19.1.1878. No owner stated. No. 115 in Catalogue.

UNKNOWN MAN

Sold at Christie's on 3.7.1880 from Collection of George Smith. No. 46 in Catalogue.

UNKNOWN MAN

Three-quarter length; in a wig. Sold at Foster's on 18.5.1881 from Collection at Winchester Hall, Highgate. No. 37 in Catalogue.

UNKNOWN LADY

Whole-length; in blue dress, holding a bow. Sold at Christie's on 24. 2. 1883. No owner stated. No. 270 in Catalogue. Sold again at Christie's on 20.11. 1906. No owner stated. No. 46 in Catalogue.

UNKNOWN LADY

With a dog. Sold at Christie's on 19.11.1892. No owner stated. No. 90 in Catalogue.

UNKNOWN MEN

- a. In brown coat and red sash; canvas 30×25 in. No. 83 in Catalogue.
- b. In brown dress with blue scarf; canvas 30×25 in. No. 84 in Catalogue.
- c. In armour with red sash; canvas 50×40 in. Signed A.B. No. 85 in Catalogue.
Sold at Christie's on 12.3.1898 from the Collection of a nobleman.

UNKNOWN LADY

In red dress. Sold at Christie's on 26.10.1900 from Collection of H. Jackson, Esq. No. 8 in Catalogue.

UNKNOWN LADY

In red dress with blue scarf; canvas 45×43 in. Sold at Christie's on 22.11.1902. No owner stated. No. 74 in Catalogue.

UNKNOWN LADY

In a satin dress; canvas 30×24 in. Sold at Christie's on 23.3.1903. No owner stated. No. 80 in Catalogue.

UNKNOWN LADY

In blue dress with red mantle, on a terrace; canvas 50×40 in. Sold at Christie's on 22.6.1903. No owner stated. No. 9. in Catalogue.

UNKNOWN LADY

In red dress with blue scarf; canvas 44×34 in. Sold at Christie's on 17.12.1904. No owner stated. No. 133 in Catalogue.

UNKNOWN LADY

In yellow dress. Sold at Christie's on 4.3.1905. No owner stated. No. 119 in Catalogue.

UNKNOWN LADY

In yellow dress with mauve scarf; canvas 35×27 in. Sold at Christie's on 8.4.1907. No owner stated. No. 302 in Catalogue.

UNKNOWN LADY

Canvas 59×47 in. Sold at Christie's on 19.12.1908 from Collection of late Miss Craven, of Grosvenor Place, Bath, to Levin, £ 14.14. Art Prices Current, 1908—09. Vol. II.

UNKNOWN LADY

Oval; in yellow dress; canvas 29×24 in. Sold at Christie's on 19.12.1908 from Collection of late W. H. Prance, 12, The Crescent, Plymouth, to Wheeler, £ 3.3. Art Prices Current, 1908—09. Vol. II.

UNKNOWN LADY

In blue dress; with her two children and a lamb; canvas $64\frac{1}{2}\times 47\frac{1}{2}$ in. Sold at Christie's on 13.12.1912 from Collection of J.H.H.V. Lane, Esq., King's Bromley Manor, Lichfield, to Cohen, £ 39.18. Art Prices Current, 1911—13. Vol. VI.

UNKNOWN LADY

In white dress, with red scarf; seated in a landscape; canvas $48\frac{1}{2}\times 39\frac{1}{2}$ in. Sold at Christie's on 8.5.1913 from Collection of Mundeford Allen, Esq., of Narborough Hall, Norfolk, etc., to Jones, £ 15.15. Art Prices Current 1912—13. Vol. VI.

UNKNOWN LADY

In red dress, with blue scarf; on a terrace; canvas $49\frac{1}{4}\times 39\frac{1}{4}$ in. Sold at Christie's on 26.3.1916 from Collection of Joseph Standen, Esq., 16, Cole Park, Twickenham, to Summers, £ 37. 16. Art Prices Current, 1915—16. Vol. IX.

UNKNOWN GIRL

In red and blue dress, holding flowers; oval; canvas $28\frac{1}{2}\times 23$ in. Sold at Christie's on 29.1.1917. No owner stated. No. 29 in Catalogue.

UNKNOWN LADIES

- a. In blue dress with red scarf, holding flowers; canvas 49×40 in. No. 92 in Catalogue.
- b. In blue dress with red scarf; canvas 29×24 in. Sold at Christie's on 8.2. 1918. No owner stated. No. 67 in Catalogue.

UNKNOWN LADY

Three-quarter length; sitting; holding a flower; canvas 124×99 in. Picture was in Galerie Brennier, Paris, in 1919. Sir Robert Witt, London, has a photograph of it.

UNKNOWN LADY

Oval; in white dress; canvas 31×24 in. Sold at Christie's on 20.2.1920 from Collection of A.D.S. de Vahl. No. 129 in Catalogue.

UNKNOWN LADY

In red and blue dress, holding flowers; canvas $28\frac{1}{2}\times 23$ in. Sold at Christie's on 20.2.1920. No owner stated. No. 23 in Catalogue.

UNKNOWN MAN

In a painted oval; in red dress and white cravat. Sold at Christie's on 23.7.1920. One of a pair. No owner stated. No. 154 in Catalogue.

UNKNOWN LADY

In blue and white dress with red scarf; oval; canvas 29×24 in. Sold at Christie's on 18. 2. 1921. No owner stated. No. 71 in Catalogue.

UNKNOWN LADY

In painted oval; one of a pair (*vide* »lady in blue dress»); in white dress. Sold at Christie's on 20.5.1921 from Collection of Sir Richard Brooke, Bart. No. 96 in Catalogue.

UNKNOWN LADY

In painted oval; one of a pair (*vide* »lady in white dress»); in blue dress. Sold at Christie's on 20.5.1921 from Collection of Sir Richard Brooke, Bart. No. 96 in Catalogue.

FAMILY GROUP

A gentleman, with his wife and three children, in a garden; canvas 76 1/2×54 1/2 in. Sold at Christie's on 22.7.1921. No owner stated. No. 14 in Catalogue.

UNKNOWN LADY

Three-quarter length; standing on a balcony; landscape background; canvas 48 1/2×37 1/2 in. Picture was at Agnew (dealer), London, in 1921. Sir Robert Witt, London, has a photograph of it.

UNKNOWN LADY

Half-length; in red dress. Property of C. Kennedy, Esq., Scots Hill House, Croxley Green R.S.O., Herts.

UNKNOWN LADY

Bust; in low dress; canvas c. 18×15 in. Let into the woodwork of a gallery at Donacomper, Celbridge, Co. Kildare, Ireland, seat of Wm. T. Kirkpatrick, Esq.

UNKNOWN MAN

Three-quarter length. Belongs to P. Foley, Esq., at Stoke Edith, Hereford.

UNKNOWN LADY

Canvas 75×63 cm.

Sold at Hoving och Winborg, Stockholm. Sale Catalogue of 26. and 28. 4. 1919.

UNKNOWN LADY

Half length in lownecked blue dress.

Sold at Bukowski's 14., 15. and 16. 12. 1921. No. 51 b. in Catalogue.

UNKNOWN LADY

Wearing light blue dress, done low, with a young boy and a girl sitting at her feet.

The boy in antique Roman dress with ostrich feathers in his curly hair, the girl in darkblue lownecked dress holding a drapery. 173×124 cm.

Sold at Bukowski's 8. and 9. 12. 1904. No. 161 in Catalogue.

SUBJECT PICTURES

»The large peece — the Holy Family the Virgin and Child. St. Joseph and St. John, etc. Diana and Endymion, Venus and Cupid. St. John standing, a lamb by him. Venus laying on a couch.» Vertue's notes on the sale of Dahl's effects in 1744. *B.M. Add. MSS. 23079, fol. 31.*

Engravings after Michael Dahl.

1. ADDISON, RT. HON. JOSEPH

Vide list of pictures seen.

By J. Simon, 1719; half-length.

The British Museum has a print.

Catalogue of Engraved Portraits of Persons connected with the County of Warwick,
by J. Merridew, 1848.

2. ANNE, QUEEN

Vide lists of pictures seen and not seen.

a. By W. Faithorne junr.; oval, half-length, in robes. (Sutherland Collection.)

b. By W. Faithorne junr.; oval, half-length, in robes with Order of the Garter.
British Mezzotinto Portraits, by J. C. Smith, 1883.

3. ARGYLL AND GREENWICH, JOHN CAMPBELL, 2nd DUKE OF

Vide list of pictures not seen.

By J. Simon; oval, large wig, laced neckcloth.

The British Museum has a print.

The date of painting is c. 1710—15.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

4. BATTELL, RALPH, PREBENDARY OF WORCESTER

Born 1649. Appointed Prebendary of Worcester in 1685. Died 1713.

By J. Simon; oval, half-length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

5. BEAUFORT, HENRY SOMERSET, 2nd DUKE OF

Vide list of pictures seen.

By G. Vertue, 1714; oval, half-length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits 1793. Period 7, Class II.

6. BLACKALL, OFFSPRING, BISHOP OF EXETER

Vide list of pictures not seen.

a. By G. Vertue, 1722; oval, half-length. The British Museum has a print. The
date of painting is c. 1707.

- b.* An engraving, artist unknown, sold by Gucht, was prefixed to his »Sermons», 1717.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

7. BRIDGEWATER, ELIZABETH CHURCHILL, COUNTESS OF

Born 1687. Third daughter of 1st Duke of Marlborough. Married 4th Earl of Bridgewater in 1703. Died 1714.

a. By J. Simon; oval, half-length. Date of Painting *c.* 1700—10.

b. By W. Faithorne, junr. Three-quarter length, with a flower-basket. The British Museum has prints.

8. BRISTOL, ELIZABETH FELTON, COUNTESS OF

Daughter of Sir William Felton. Married in 1695 John Hervey, created 1st Earl of Bristol in 1714. Died 1741 aged 64.

By J. Simon; oval, half-length. (»When Lady Hervey, 1695, oval, hood, book«). The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IX.

9. BROMLEY, RT. HON. WILLIAM

Vide list of pictures seen.

By John Smith, 1712; oval.

The date of painting is 1712.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class III.

J. Merridew's Catalogue of Engraved Warwickshire Portraits, 1848.

10. BURLINGTON, RICHARD, EARL OF

Probably the 3rd Earl. Born 1695. Succeeded his father in 1704. Died 1753. By G. Vertue.

A print belonged to Horace Walpole, Earl of Orford. It was No. 518 in the Strawberry Hill Sale Catalogue of Engravings (Robins), 1842.

11. CHANDOS, JAMES BRYDGES, 1st DUKE OF, AS EARL OF CARNARVON

Born 1673. Created Earl of Carnarvon in 1714, Duke of Chandos in 1719. Died 1744.

a. By J. Simon; oval, half-length; long wig, lace cravat, robes, left hand on breast. J. C. Smith's Catalogue of British Mezzotinto Portraits, 1883.

*b.** By J. Simon. The date of painting is *c.* 1714—19.

*c.*** By B. Reading; half-length.

** The British Museum has a print.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

12. CLARKE, DR. SAMUEL

Born 1599. Minister of St. Benet Fink. Biographer. Died 1683.

By ? , oval, half-length. After the portrait painted and engraved by R. White, frontispiece to Clarke's »Lives», 1683.

The British Museum has a print.

13. COOPER, MRS. PRISCILLA

Born ? Daughter of Edward Cooper, print-seller in London, who died about 1725.

By Pelham; half-length. The British Museum has a print. It is reproduced in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912. He gives the date of painting as c. 1725.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IX.

14. CRAVEN, WILLIAM, LORD

Vide list of pictures not seen.

By Faber, junr., 1745; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

15. DAHL, MICHAEL

Portrait of the artist. Compare lists of pictures seen and not seen.

a. *By T. Chambrs; oval, bust. Plate to Walpole's Anecdotes of Painting, 1762 ed.

b. By W. H. Watt; same picture; oval. Plate to Walpole's Anecdotes of Painting, 1862 ed.

The British Museum has prints.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VIII.

16. FENWICK, LADY MARY

Born 1658. Daughter of 1st Earl of Carlisle. Wife of Sir John Fenwick. Died 1708.

By G. Lumley, three-quarter length. The British Museum has a print.

The date of painting is c. 1697—1701.

17. FREIND, JOHN, M.D.

Vide list of pictures seen.

a. By Vertue, 1730; sitting; three-quarter length.

The British Museum has a print.

b. By P. Fourdrinier, prefixed to Freind's History of Physick, 1727.

Bromley's Catalogue of British Portraits, 1793. Period 8, Class VII.

18. GARDINER, JAMES, BISHOP OF LINCOLN

Born 1637. Consecrated Bishop in 1695. Died 1705.

a.* By G. White.

b. A print belonging to Horace Walpole, Earl of Orford, was No. 459 in the Strawberry Hill Sale Catalogue of Engravings (Robins), 1842.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

19. GASTRELL, FRANCIS, BISHOP OF CHESTER

Vide lists of pictures seen and not seen.

Born 1662. Consecrated Bishop in 1714. Died 1725.

By Vertue, 1728; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

20. GEORGE, PRINCE OF DENMARK

Vide lists of pictures seen and not seen.

a. By W. Faithorne, junr.; oval, half-length, in armour.

b. By J. Simon; oval, half-length, in armour.

The British Museum has prints.

c. By R. White, in armour.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class I.

21. GILBERT, SIR JEFFRAY

Vide list of pictures seen.

Born 1674. Appointed Lord Chief Baron of English Court of Exchequer in 1726.
Died 1726.

a. By J. Faber, junr.; three-quarter length.

b. By T. Holloway; same picture; half-length. Plate to Blackstone's Commentaries, 1793.

The British Museum has prints.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class V.

22. HALLEY, EDMUND, LL.D., F.R.S.

Born 1656. Appointed Astronomer-Royal in 1713. Died 1742.

By W. T. Fry.

From a portrait in the possession of the Royal Society, London.

The original painting is possibly by Murray.

23. HARDWICKE, PHILIP YORKE, 1st EARL OF

Born 1690. Lord Chief Justice 1733—37. Appointed Lord Chancellor in 1737.
Died 1764.

a. By J. Faber, junr., 1735; sitting; three-quarter length; in Judge's robes.

b. By G. Bockman; oval, bust. This is from a later painting, c. 1740.

The British Museum has prints.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 9, Class II.

24. HARDY, ADMIRAL SIR THOMAS

Vide list of pictures not seen.

By J. Faber, junr., 1722; half-length.

The date of painting is 1714.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VI.

25. HAWES

Genealogy unknown.

By J. Simon, 1719.

Mr. Collins Baker, in his book *Lely and the Stuart Portrait Painters*, notes an engraving of Samuel Hawes by Simon, 1718.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

26. HOWARD, HUGH

Vide list of pictures not seen.

By J. Faber, junr., 1737; oval, half-length.

The date of painting is 1723.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VII.

27. HOWARD, ROBERT, BISHOP OF KILLALA AND ELPHIN

Born 1683. Consecrated Bishop of Killala 1726, of Elphin 1730. Died 1740.

By J. Brooks; sitting; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IV.

28. HYDE, LADY KATHERINE

Genealogy unknown.

Born c. 1700—05. Daughter of 4th Earl of Clarendon. Married 3rd Duke of Queensberry in 1720. Died 1777.

By W. Faithorne, junr.; standing; three-quarter length. Sold by Cooper.

The British Museum has a print.

29. JEKYLL, SIR JOSEPH

Vide list of pictures seen.

*a.** By G. Vertue, 1731; oval, half-length.

*b.** By G. Vertue, 1731; same picture; sitting three-quarter length; neckcloth and ruffles.

c. By W. P. Benoist; same picture; oval, half-length. Plate to Smollett's *History of England*, 1757.

The British Museum has prints.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class V.

30. KING, PETER, LORD

Born 1669. Created a peer in 1725 and appointed Lord Chancellor. Died 1734.

a. By J. Simon, 1719; three-quarter length; in robes of Lord Chief Justice.

The British Museum has a print.

b. By S. Taylor, 1725.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

31. KING, WILLIAM

Born in Ireland 1650. Consecrated Bishop of Derry 1691, Archbishop of Dublin 1702. Died 1729.

By T. Beard; three-quarter length, standing; wig with cap at back, robes, bands, right hand holding gloves.

British Mezzotinto Portraits, by J. C. Smith, 1883.

32. KNIPE, THOMAS, PREBENDARY OF WESTMINSTER

Born 1638. Installed Prebendary of Westminster in 1707. Died 1711.

By J. Smith, 1712; oval, half-length. According to Noble's Continuation of Granger, the date of painting is 1696.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793.

33. KÖNIGSMARCK, CHARLES JOHN, COUNT

Born at Nyborg. Came to the English Court of Charles II. Died 1686.

a. By L. Cossin; oval, bust.

b. By J. Smith.

Bromley's Catalogue of Engraved British Portraits, 1793. Appendix of Foreigners.

34. MARLBOROUGH, JOHN CHURCHILL, 1st DUKE OF

Vide lists of pictures seen and not seen.

By J. Simon; oval, half-length, in armour.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class II.

35. MARTYN, JOSEPH

Born 1643. London merchant. Died 1718.

*a.** By J. Smith, 1719; oval, half-length.

The date of painting is 1705.

The British Museum has a print.

b. A »proof raris», the property of Horace Walpole, Earl of Orford, was No. 471 in the Strawberry Hill Sale Catalogue of Engravings (Robins), 1842.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class III.

36. MONTAGU, JOHN MONTAGU, 2nd DUKE OF

Vide list of pictures seen.

By J. Faber, junr.; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class III.

J. Merridew's Catalogue of Engraved Warwickshire Portraits, 1848.

37. MONTAGU, MARY CHURCHILL, DUCHESS OF

Vide list of pictures seen.

By J. Simon.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IX.

38. NEVILLE, GREY, OF BILLINGBEARE, M.P.

Born 1681. Elder son of Richard Neville of Billingbeare. Died 1723.

By G. White; half-length. The date of painting is 1720.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class III.

39. NEWBURGH, FRANCES BRUDENELL, COUNTESS OF

Daughter of Francis, Lord Brudenell. Married 2nd Earl of Newburgh in 1692, 3rd Lord Bellew in 1695. Died 1736.

a. By E. Cooper; three-quarter length.

The date of painting is *c.* 1692—4.

b. By W. Wilson; half-length.

The British Museum has prints.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 6, Class IX.

40. NICHOLLS, MARGARET

Genealogy unknown.

By W. Faithorne, junr.; three-quarter length.

The British Museum has a print.

British Mezzotinto Portraits, by J. C. Smith, 1883.

41. ORMONDE, JAMES BUTLER, 2nd DUKE OF

Vide list of pictures seen.

*a.** By S. Gribelin, 1713; three-quarter length.

*b.** By J. Simon, after the above.

c. By S. F. Ravenet, after the above; bust.

d. By ? After S. Gribelin, reversed.

The British Museum has prints.

*Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

42. OXFORD, EDWARD HARLEY, 2nd EARL OF

Vide list of pictures seen.

*a.** By G. Vertue, 1745; full length.

b.* By G. Vertue; half-length. The picture is at Welbeck (*vide* list of pictures seen).

c. By ? , same picture, plate to Murray's Catalogue of Pictures at Welbeck, 1894.

d. By W. Say. Plate to Ames's Typographical Antiquities, 1810 ed.

The British Museum has prints.

An engraving by Vertue, the property of Horace Walpole, Earl of Orford, was No.

518 in the Strawberry Hill Sale Catalogue of Engravings (Robins), 1842.

*Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class II.

43. ORFORD, EDWARD RUSSELL, EARL OF

By W. Holl; three-quarter length; standing. After picture at Greenwich Hospital.

Vide list of pictures seen.

The British Museum has a print.

44. PELLETT, THOMAS, M.D.

Vide list of pictures seen.

By J. Faber, junr.; sitting; three-quarter length.

The British Museum has a print.

The portrait belongs to the Royal College of Physicians, London.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VII.

45. PETERBOROUGH, CHARLES MORDAUNT, 3rd EARL OF

Vide lists of pictures seen and not seen.

By J. Simon; oval, half-length.

The British Museum has a print.

46. PETERBOROUGH Lady

By L. Crosse.

The Morgan collection has a point.

Vide G. C. Williamson's Catalogue of 1906 where it is No. 146.

47. POPE, ALEXANDER

Vide list of pictures not seen.

By J. Simon, 1729; sitting; half-length.

The date of painting is 1727.

The British Museum has a print.

48. PORTLAND, JANE TEMPLE, COUNTESS OF

Vide list of pictures seen.

By J. J. v. d. Berghe; oval, half-length.

The British Museum has a print.

49. POTTER, JOHN, ARCHBISHOP OF CANTERBURY

Vide list of pictures not seen.

By G. Vertue, 1727; oval, bust.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IV.

50. ROBINSON, JOHN, BISHOP OF BRISTOL

Born 1650. Consecrated Bishop of Bristol 1710, Bishop of London 1713. Died 1723.

*a.** By G. Vertue; oval, bust.

b. By ?. Copy of above.

The British Museum has prints.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

51. ROOKE, ADMIRAL SIR GEORGE

Vide lists of pictures seen and not seen.

*a.** By J. Simon; oval, bust.

*b.** By R. Williams; oval, half-length, painted and engraved in 1704.

c. By W. Holl, from picture at Greenwich (*vide* list of pictures seen). Plate to Locker's Naval Commanders, 1831.

d. By Harding. Copy after Williams, above.

e. By Miller. Ditto, bust only.

f. By W. P. Benoist. Ditto, oval. Plate to Smollett's History of England, 1757.

g. By ?. Copy after Williams, above. Plate to Hervey's Naval History, 1779, and to Universal Magazine.

The British Museum has prints.

* Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class VI.

52. ROOKE, MARY LUTTRELL, LADY

Vide list of pictures not seen.

Second wife of Admiral Sir George Rooke. Died 1702.

By W. Faithorne, junr.; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 6, Class IX.

53. SCHOMBERG, FREDERICK, 1st DUKE OF, K.G.

Vide list of pictures seen.

By W. Faithorne, junr.; oval.

By S. Gribelin, 1689; oval, half-length; date of painting 1689.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 6, Class II.

Reproduced in Lely and the Stuart Portrait Painters, by C. H. Collins Baker, 1912.

54. SHOVELL, ADMIRAL SIR CLOUDESLEY

Vide list of pictures seen.

a.* By B. Lens; oval, half-length.

b.* By J. Faber, junr., 1723; three-quarter length, from picture in National Portrait Gallery.

c.* By J. Simon; oval, half-length.

d. By Penny; bust after Faber.

e. By T. Blood; oval.

f. By T. Wedgwood; three-quarter length, after Greenwich picture (*q. vide*).

g. Copy after Penny; oval, half-length.

h. Ditto.

The British Museum has prints.

*Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class VI.

55. SPRAT, THOMAS, BISHOP OF ROCHESTER

Vide lists of pictures seen and not seen.

a. By J. Stow; half-length, after J. Smith.

b.* By J. Smith, 1712; three-quarter length, seated at a table with his son. From picture in Bodleian Library, Oxford.

The British Museum has prints.

*Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class IV.

56. STANHOPE, GEORGE, DEAN OF CANTERBURY

Born 1660. Appointed Dean of Canterbury 1704. Died 1728.

By ?

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IV.

57. SUSANNA IN THE BATH

By J. Faber, junr., 1722.

Handbuch für Kupferstichsammler. Von Dr. Andreas Andresen, Leipzig, 1873.

58. VERNEY, GREVILLE

Vide lists of pictures seen and not seen.

By R. Williams; three-quarter length, with a terrestrial globe. Painted 1701.

Sold by J. Smith, who probably scraped it in part.

The British Museum has a print.

Lord Willoughby de Broke has the picture (*q. vide*).

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class III.

59. UNKNOWN LADY AS FLORA

By W. Faithorne, junr.; three-quarter length.

Handbuch für Kupferstichsammler. Von Dr. Andreas Andresen, Leipzig, 1873.

60. WAGER, ADMIRAL SIR CHARLES

Vide list of pictures not seen.

By J. Faber, senr., 1710; oval, half-length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VI.

61. WALPOLE, CATHERINE SHORTER, LADY

Vide list of pictures not seen.

a.* By J. Simon; half-length.

b. By ? after J. Simon.

The British Museum has prints.

*Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class IX.

62. WEBB, GENERAL JOHN RICHMOND

Vide list of pictures seen.

By J. Faber, senr.; oval, half-length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class VI.

63. WESTON, THOMAS

Mathematician. Master of the Academy at Greenwich.

By J. Faber, junr., 1723; three-quarter length.

The date of painting is c. 1720.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VII.

64. WILLIAMS-WYNN, SIR WATKIN

Vide list of pictures seen.

By G. Vertue, 1742; standing; three-quarter length; holding a roll entitled »An Act for preventing Bribery», etc.

Date of painting c. 1730.

The British Museum has a print.

65. WILLIS, BROWNE

Born 1682. Antiquary. Died 1760.

By M. Tyson, 1771; a small outline, sketched; bust.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class VII.

66. WILLIS, RICHARD, BISHOP OF WINCHESTER

Vide list of pictures seen.

By J. Simon; seated; three-quarter length.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 8, Class III.

67. WILLS, GENERAL SIR CHARLES, K.B.

Born 1666. Appointed General 1739. Died 1741.

By J. Simon; oval, half-length; with cloak and breastplate.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 9, Class VI.

68. WINNINGTON-JEFFRYES, EDWARD

M.P. for Droitwich. Died 1725.

By J. Sympson; half-length, scarce.

The British Museum has a print.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class III.

69. WISHART, ADMIRAL SIR JAMES

Vide list of pictures seen.

By J. Faber, 1722.

Bromley's Catalogue of Engraved British Portraits, 1793. Period 7, Class VI.

Catalogue of Pictures by Hans Hysing.

I. Pictures seen.

1. AMELIA, PRINCESS

Born 1709. Second daughter of George II. Died 1786.

a. Whole-length, canvas 95 × 59 in.

Signed »H. Hysing pinx».

Exhibited in 2nd National Portrait Exhibition at South Kensington, 1867. No. 390 in Catalogue.

In the possession of H. R. Hughes, Esq.

b. Half-length, canvas 35 × 27 1/2 in.

Full face; silver and gold bodice and ermine mantle. Dated 1740.

No. 401 in Catalogue of the Principal Works of Art at Chequers, London 1923.

2. CADOGAN, WILLIAM, 1st EARL OF

Three-quarter length, canvas 60 × 54 inches.

Born 1675. Succeeded the Duke of Marlborough as Commander-in-Chief of the British Army, 1722. Died 1726.

Standing, head nearly full face, body slightly to the left; wearing grey full-bottomed wig, straight white collar, pink coat and waistcoat richly embroidered with gold; armour and the ribbon of the Garter; a sword at his side; left hand on hip, right hand holding his bâton which rests on a table; helmet and left glove on table; landscape with castle in background; on the right lower corner are the Cadogan Arms, and the following inscription:

»William Earl of Cadogan.

Born

Died on the 12th of July 1726.»

Signed »Hysing pinx. 1726».

In the possession of the Duke of Richmond and Gordon K. G. at Goodwood.

Reproduced on Pl. XLVI.

3. LEEDS, THOMAS, 4th DUKE OF

Whole-length, canvas 77 1/2 × 56 1/4 in.

When Earl of Danby, a boy, aged 13.

Standing, in highland costume; with his right hand he points towards the right of the picture; background of clouds and tree trunk.

Signed »H. Hysing, pinx. 1726».

A copy of this picture is in the possession of Lord Rosebery, where it was erroneously supposed to represent Prince Charles Edward, the young Pretender. It is also so named in an engraving by E. Scriven published by C. Tilt in 1830, in a woodcut by H. Holfeld, and in a reproduction in Andrew Lang's book »Prince Charles Edward», London 1900.

Vide in The Connoisseur 1913.

The original picture is in the possession of the Duke of Leeds at Hornby Castle, Yorkshire.

4. ONSLOW, ARTHUR

Born 1691. Speaker of the House of Commons. Married 1720, Anne, daughter of John Bridges. Died 1768.

a. Three-quarter length.

Standing; dark grey wig, grey-blue lace cravat; grey-brown coat, over which he wears the Speaker's robes; a scroll in his hand.

Exhibited 1905 in Oxford Exhibition of Historical Portraits.

Engraved by J. Faber, Junr. and by R. Purcell.

This picture belongs to Wadham College, Oxford.

Reproduced on Pl. XLV.

b. Whole-length.

Embroidered robe over dark red-brown suit; a scroll in left hand.

Belongs to the National Portrait Gallery and now deposited in the House of Parliament.

c. Oval Bust.

Face three-quarters to right.

Copied from above.

Belongs to the House of Parliament, now in the National Portrait Gallery.

d. Replica of *a.* in the possession of G. Scharf.

5. WALPOLE, SIR ROBERT

Three-quarter length, canvas 50 × 40 in.

Vide under Dahl.

Life-size, to right, head turned to left; in wig, Chancellor's robes, and ribbon of the Garter; in right hand papers; left rests on table, on which is placed the purse of the Great Seal.

Exhibited in the Guelph Exhibition London 1891. No. 348 in Catalogue.

According to information given by the Earl of Chichester this is no longer in his possession.

6. WILLIAM IV, PRINCE OF ORANGE

Three-quarter length, canvas 76,5 × 58,5 cm.

Born 1711. Elected Stadholder of all the Dutch Provinces 1747. Married 1734

Anne, daughter of George II. Died 1751.

Body slightly to the left, head somewhat to the right. Wearing white low wig, straight collar, waistcoat over which is an armour, a dark richly embroidered coat, Ribbon and Star of the Order of the Garter; his right hand holding his bâton, his left leaning on a table; another table with his helmet to the left; architecture background with a sculpture and a curtain.

In the Rijksmuseum, Amsterdam. No. 1280 a in Catalogue.

Reproduced on Pl. XLVII.

II. Pictures not seen.

1. ANGELIS, PETER

Born 1685. French landscape painter. Worked in England, from 1719 to 1728.

Died 1734.

Walpole's *Anecdotes of Painting*, Vol. IV, p. 12.

2. BABEL, MR.

Active about 1670—1723. Music master, composer and organist.

Head.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12*.

According to C. H. Collins Baker, *Lely and the Stuart Portrait Painters*, this portrait was painted 1714. Hysing was paid £ 16.2.6 for it.

3. BRISTOL, ELIZABETH FELTON, COUNTESS OF

Vide under Dahl.

According to C. H. Collins Baker, *Lely and the Stuart Portrait Painters*, this portrait was painted 1715 and given to Countess Pickbourg. Hysing was paid £ 6.9.0. for it.

4. DORIGNY, SIR NICHOLAS

Born 1687. French engraver. Came to England and was knighted by George I.

Died 1740.

Head.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12*.

5. GOUPY, JOSEPH

Vide under Dahl.

Head.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12*.

6. PARMENTIÈRE, JAMES

Born 1658. French painter. Resided in England and worked for William III.

Died 1730.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12 d*.

7. PRINCESSES, THE THREE ELDEST

Probably daughters of George II, Anne, Amelia, and Caroline, 1730.
Vertue's notes, *B.M. Add. MSS. 23076, fol. 29 d.*

8. SPENCER, THE HON. JOHN

Born 1708. Youngest son of the 3rd Earl of Sunderland by his wife Anne,
daughter and co-heiress of the Duke of Marlborough. Died 1746.
Three-quarter length.
Signed and dated 1739.
Catalogue of Blenheim Palace Pictures, London 1862.
According to information given by the Duke of Marlborough K. G., this portrait
is no longer at Blenheim Palace.

9. TILLEMANS, PETER

Born 1684. Flemish painter. Resided in England. Died 1736.
Vertue's notes, *B.M. Add. MSS. 23076, fol. 12 d.*

10. VERTUE, GEORGE

Born 1684. Engraver. Collected material for a History of painting in England,
which he left in manuscript. Died 1756.
Vertue's notes, *B.M. Add. MSS. 23070, fol. 87 and 23076, fol. 42 d.*

11. WALPOLE, SIR ROBERT

Vide under Dahl.

- a.* Sold at Christie's on 26.6. 1883 from a nobleman's Collection. No. 99 in Catalogue.
- b.* Whole-length.
Vertue's notes, *B.M. Add. MSS. 23076, fol. 29 d.*

III. Engravings after Hans Hysing.

1. AGUILLIERS, J. THEOPHILE DES, LL.D., F.R.S.

Genealogy unknown.

Mezzotint by P. Pelham, 1725.

Bromley's Catalogue of Engraved British Portraits, 1793, Period 8, Class 4.

2. AMELIA, PRINCESS

Vide under pictures seen.

a. Three-quarter length, standing, in robes.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

b. Oval half-length.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

3. ANNE, QUEEN

Vide under Dahl.

Own hair, pearls.

Engraving by C. Phillips.

Bromley's Catalogue of Engraved British Portraits, 1793, Period 8, Class 1.

4. ANNE, PRINCESS OF ORANGE

Born 1709. Eldest daughter of George II. Married 1734 William IV of Orange.

Vide list of pictures seen. Died 1759.

Three-quarter length, standing, in robes.

From a painting presented to the Countess of Sussex.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

5. BOYER, ABEL

Born 1664. French lexicographer. Died 1729.

In a cap, with pen and book.

Engraving by F. Chereau.

Bromley's Catalogue of Engraved British Portraits, 1793, Period 8, Class 7.

6. CAROLINE, PRINCESS

Born 1713. Third daughter of George II. Died 1757.

a. Oval half-length; low dress.

From a painting presented to the Countess of Sussex.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

b. Three-quarter length; in robes.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

7. DICKINSON, RICHARD

Genealogy unknown.

Engraving by G. Vertue.

Bromley's Catalogue of Engraved British Portraits, 1793, Period 8, Class 10.

8. EGMONT, JOHN, 1st EARL OF

Born 1683, died 1748.

Three-quarter length, standing, in Peer's robes.

Painted 1734.

Vide Historical MSS. Commission, Diaries of John, Earl of Egmont, London 1924.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

9. FABER, JOHN, JUNR.

Born 1684. Engraver. Came to England as a child, with his father, an engraver, of the same name. Died 1756.

Oval Bust.

Engraving by Ridley.

Vide in Emil Hultmark, Carl Fredrik von Breda, Stockholm 1915.

10. GAINSBOROUGH, BAPTIST NOEL, 4th EARL OF

Born 1708, died 1750.

Whole-length, standing, in Peer's robes.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

11. GEORGE III, KING OF ENGLAND

Born 1738. Came to the throne 1760. Died 1820.

As prince. Whole-length, standing, in robes.

Engraving.

British Mezzotinto Portraits, by J. C. Smith, 1883.

12. GIBBS, JAMES

Vide under Dahl.

Three-quarter length, standing, a plan in his right hand.

Engraving by Peter Pelham.

British Mezzotinto Portraits, by J. C. Smith, 1883.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12 d.*

13. GIFFORD, BONAVENTURE

Genealogy unknown.

Three-quarter length, sitting.

Engraving by T. Burford.

British Mezzotinto Portraits, by J. C. Smith, 1883.

14. ONSLOW, ARTHUR

Vide under pictures seen.

a. Engraving by J. Faber, Junr.

b. Engraving by R. Purcell.

British Mezzotinto Portraits, by J. C. Smith, 1883.

15. ROPER, ABEL

Born 1665. Tory Journalist. Died 1726.

Oval half-length.

Engraving by G. White.

British Mezzotinto Portraits, by J. C. Smith, 1883.

16. SCOTIN, JOHN

Genealogy unknown.

Mezzotint by J. Faber.

Bromley's Catalogue of Engraved British Portraits, 1793.

17. SKELTON, HUMPHREY

Genealogy unknown.

Upholsterer.

Three-quarter length, sitting; bald head, hands clasped on lap.

Also called the »Studios Philosopher».

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

Vertue's notes, *B.M. Add. MSS. 23076, fol. 12.*

The British Museum has a print.

18. TILLEMANS, PETER

Vide under pictures not seen.

Reproduced in Walpole's *Anecdotes of Painting*, Vol. IV, p. 51.

Engraving by T. Chambers.

Bromley's *Catalogue of Engraved British Portraits*, 1793. Period 8, Class 8.

19. WALPOLE, SIR ROBERT

Vide under Dahl.

Oval half-length, in robes of office.

Engraving by J. Simon.

British Mezzotinto Portraits, by J. C. Smith, 1883.

20. WALTER, SIR GEORGE

Genealogy unknown.

Whole-length, standing; fur-lined robe.

Painted 1730.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

21. ZINCKE, CHRISTIAN FREDERICK

Born 1684. German enamellist. Resided many years in England. Died 1767.

Half-length, body profile, head to left, turban; left arm leaning on a chair-back.

Engraving.

The British Museum has a print.

22. ZINCKE, CHRISTIAN FREDERICK, WITH HIS WIFE

Three-quarter length. Zincke standing, his wife sitting, with a miniature in her hand.

Engraving by J. Faber, Junr.

British Mezzotinto Portraits, by J. C. Smith, 1883.

Catalogue of Pictures by Charles Boit.

I. Pictures seen.

1. ANNE, QUEEN

Vide under Dahl.

a. Oval Bust, enamel 4.7 × 3.7 cm.

Almost full face; own hair, brocade dress trimmed with ermine.

Signed »C. Boit pinx».

Copied after Kneller.

In the Rijksmuseum, Amsterdam. *Reproduced on Pl. LV, Fig. 1.*

b. Oval Bust, enamel.

Head slightly to the left, body to front; she looks to the left; own hair, which falls down on to left shoulder; crimson velvet dress with narrow edging of white fur, and touch of ermine at breast.

Signed and dated »C. Boit 1713».

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

c. Oval half-length, enamel 7 × 6 cm.

Almost full-face; grey-blue eyes, brown hair falling down the back; low yellow dress trimmed with white lace, over which she wears a purple mantle lined with ermine, and the blue ribbon of the Order of the Garter and medallion; shaded background.

On the counter enamel is engraved: »Eigentum des Museums zur Schlosse Rosenborg in U».

On the front is the following inscription:

»Anna D. G. Angl: Scot: Franc: & Hiber: Regina Sc. C. Boit pinx. 1705.»

In Rosenborg Castle, Denmark.

d. Oval Bust, enamel 5.7 × 4.2 cm.

Body a little to the right, black hair falling down on to her right shoulder, low blue dress; greyish-brown background.

Signed »C. Boit p.»

Bought from Collection C. R. Lamm 1920.

In Collection Wikander, Stockholm.

2. ANNE, QUEEN, WITH PRINCE GEORGE

Large enamel.

On the left of the picture the Queen sits, in a chair inscribed with the letters »A. R.» and over them a crown. She wears a gold coloured dress, over which is the chain of the Order of the Garter, and a purple mantle, lined with ermine. In her right hand she holds a sceptre, while her left rests upon a table, on which is an olive coloured cloth, and on this, the regalia.

The Prince, on the right of the table, wears a grey-brown wig, white lace cravat, and the chain of the Order of the Garter. He wears a coat with gold buttons and a scarlet cloak with an ermine collar; a sword at his side; in the background is grey-brown architecture, and green drapery embroidered with bronze-coloured flowers; marble floor, with yellow tiles.

Bright blue counter enamel, with the following inscription: »Anna: D: G: Angl: Scot: Franc: Hiber: Regina His Royal Highness George Prince of Denmark. C. Boit Pinx. Anno. 1706.»

In the King's Library, Windsor.

3. BEDFORD, WRIOTHESLEY RUSSELL, 2nd DUKE OF

Oval Bust, enamel $1\frac{3}{4} \times 1\frac{1}{4}$ in.

Vide infra.

Aged 6; in Roman costume; face slightly to the left, regarding spectator; hair very full; dark brown background.

Plain white concave surface at back.

Copied from Kneller's portrait which is No. 193 in the Catalogue of pictures at Woburn Abbey, Beds. London 1889.

No. 6 in the Catalogue of the pictures at 81 Eaton Square, London, by George Scharf, London 1878. Now at Woburn Abbey, the property of the Duke of Bedford K. G. *Reproduced on Pl. XLIX, Fig. 2.*

4. BEDFORD, WRIOTHESLEY RUSSELL AND ELIZABETH HOWLAND, 2nd DUKE AND DUCHESS OF

Circular enamel $5\frac{1}{2} \times 5\frac{1}{2}$ in.

Vide supra.

Eldest son of William, Lord Russell, by his wife Rachel Wriothesley (*Vide infra*, No. 32 and 33.) Born 1680. Succeeded his grandfather as 2nd Duke of Bedford in 1700. Died 1711. Married in 1695 Elizabeth, daughter and heiress of John Howland of Streatham. She died 1724.

Nearly full-length figures; the Duke is a young man of seventeen, in light brown coat and purple cloak, the Duchess in a blue dress; a bunch of flowers between them; the sword hilt, belt, and the fringe of the Duke's cloak are gilt; an orange curtain and fluted column in the background.

Signed on the stone pedestal: »C. Boit pinx. 1697».

Copied from the picture by Kneller at Woburn Abbey. No. 194 in the Catalogue of pictures at Woburn Abbey, Beds. London 1889. This enamel is specially referred to in Walpole's *Anecdotes of Painting* (Edition by Dallaway & Wornum, p. 635) in the following words: »At Bedford House is another very large plate of the Duke's father and mother».

No. 7 in the Catalogue of the pictures at 81 Eaton Square, London, by George Scharf, London 1878. Now at Woburn Abbey, the property of the Duke of Bedford K.G. *Reproduced on Pl. XLVIII.*

5. CHURCHILL, ADMIRAL GEORGE

Oval Bust, enamel.

Vide under Dahl.

Body three-quarters to the right, large dark wig, and cravat.

Signed on back »C. Boit pinx.»

Purchased at the sale of property of Mrs. Dunch, Churchill's niece.

No. 49 in Robins' Sale Catalogue of Collection of Horace Walpole at Strawberry Hill, April 1842. Price 13 guineas.

Sold at Phillips' sale 1859 from Collection of Lord Northwick at Cheltenham to Colnaghi. £ 22.1.0. No. 785 in the Sale Catalogue.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

6. CLAIRMONT, Mlle DE

Oval Bust, enamel.

Sister to the Duke of Bourbon who was a minister of Louis XV.

Turned slightly to the right, in pink gown and white chemisette striped with blue; pinkish ribbons in her hair.

Painted about 1726.

Signed »C. Boit».

In the Musée Condé, Chantilly. *Reproduced on Pl. LVII, Fig. 3.*

7. CROMWELL, OLIVER, THE PROTECTOR

Oval Bust, enamel 7.6 × 6.0 cm.

Born 1599, died 1658.

Own hair, face three-quarters to the right; in armour, with white collar.

On the back is a paper on which is written: »Lot 71. Strawberry Hill. A fine

miniature of Oliver Cromwell enamelled by Boit or Cooper. A beautiful specimen of that master, given to Mr. Walpole by his brother, Lord Orford. B^t by Baldock 26 guineas. W. Forster.»

This is considered a copy of the unfinished portrait by Samuel Cooper which is in the Collection of the Duke of Buccleuch.

Vide in Mireur, Dictionnaire des Ventes d'art, Paris 1901—12.

In the Collection of the Queen of Holland.

Reproduced in Fritz Lugt's *Le Portrait-Miniature*, Amsterdam 1917. Plate 11.

8. THE FAMILY OF LEOPOLD I, EMPEROR OF AUSTRIA.

Enamel on bronze 38 × 46 cm.

Political allegory.

Leopold I surrounded by his sons Joseph, King of Hungary, later as Emperor of Austria named Joseph I, to the left, and Charles, Archduke of Austria, as Emperor named Charles VI, to the right, holding a terrestrial globe. All of them wearing Roman armours, but periwigs and red mantles of their own time. To the left of King Joseph sits the Empress Eleonora of Pfaltz-Neuburg holding a developed parchment with the following inscription: »consilio resecat Leopoldi industria nodum sectoque nodo solvit Europa iugum»; at her side princess Maria Josepha, eldest daughter of King Joseph. Most to the left shews Joseph's wife, Amalia of Brunswick, with her daughter Maria Amalia. To the right of Charles his four sisters, the Archduchesses Maria Elizabeth, Maria Anna, Maria Josepha and Maria Magdalena. Jupiter with the corona radiata on his head and the eagle at his feet throned on a high postament. On the marble floor two wheels, a pole and a yoke tied together by the Gordian Knot.

White counter enamel.

Signed »Carolus Boit ad vivum pinx. anno 1703».

Vide in Svenska Dagbladet 17.11. 1912.

In the State Museum, Vienna. *Reproduced on Pl. LII.*

9. FERMOR, MRS.

Three-quarter length, enamel.

Wife of H. Fermor of Tusmore.

As shepherdess with crook; almost full face.

Signed.

Reproduced in G. C. Williamson, *The History of Portrait Miniatures*, London 1904.

In the University Galleries, Oxford.

10. GEORGE II, KING OF ENGLAND

Oval Bust, enamel 1 1/8 × 7/8 in.

Born 1683. Came to the throne 1727. Died 1760.

Long powdered wig, face three-quarters to the right; white lace cravat, crimson velvet costume, dark green background.

No. 259 in the Duke of Cumberland's inventory.

No. 1 in G. C. Williamson's Catalogue of the Miniatures, property of the Duke of Cumberland, 1914, and reproduced there as frontispiece.

11. GEORGE, PRINCE OF DENMARK

Oval half-length, enamel 7 × 6 cm.

Vide under Dahl.

Almost full-face; brown curled wig, grey-blue eyes; he wears armour, over which is a purple mantle lined with ermine and the Order of the Blue Ribbon; shaded background.

Inscription on the counter enamel: »His Royal Highness George, Prince of Denmark, L^d High Admiral of England. General of Her Majesties forces and Warden of the cinque ports etc.

C. Boit pinx. 1704».

On the back is inscribed: »Eigntum des Museums Schlosse Rosenborg in Kopenhagen».

Vide in E. F. S. Lund, Danske maaledede portretter, Kjøbenhavn 1895.

In Rosenborg Castle, Denmark.

12. GODOLPHIN, LADY MARY

Oval half-length, enamel.

Second daughter of Henrietta, Duchess of Marlborough. Married 1740 the 4th Duke of Leeds. Died 1764.

Head slightly to the left, hair done low; pink gown and light green mantle; greyish-brown background.

Signed »C. Boit».

In the possession of Mr. David Weill, Paris.

13. GODOLPHIN, LORD AND LADY

Enamel.

Francis, 2nd Earl of Godolphin, married in 1698 Henrietta, eldest daughter of John, 1st Duke of Marlborough. She was born 1681, succeeded her father, under a special act of Parliament, as Duchess of Marlborough. Died 1733. He died 1766. Dated 1697. Collection G. Holford.

Vide in G. C. Williamson, The Portrait Miniature from Holbein to Ross, London 1897.

14. HANDEL, GEORGE FREDERICK

Oval Bust, enamel.

Vide under Dahl.

He wears grey tie wig, white cravat, and striped pink shirt; blue coat; bluish-grey background.

Signed »C. Boit».

No. 153 in Catalogue of Miniatures at Madresfield Court, the property of the Earl Beauchamp K. G. *Reproduced on Pl. LV, Fig. 2.*

15. JOHN WILLIAM, ELECTOR OF THE PALATINATE

Oval Bust, enamel on copper 10 × 8 cm.

Born 1658. Son of Philip, Elector of the Palatinate; he reigned from 1690 to his death in 1716.

Face a little to the right, large fair wig which falls over his shoulders. A purple mantle edged with ermine falls over his armour, on which is fixed the sign of the Order of the Golden Fleece. Greyish-brown background.

Blue counter enamel.

Signed with monogram »C. B. P. 1700». This picture formerly belonged to the Düsseldorf Galerie, and is reproduced in Katalog der Wittelsbacensia. It is now in the Nationalmuseum at Munich and is No. 303 in the Catalogue of 1911. It forms a pair with Mary Anne Louise, his second wife. *Vide infra* No. 21.

Dr. Leo Schiedloff of Vienna first called my attention on this portrait. *Reproduced on Pl. LI, Fig. 1.*

16. LEOPOLD I, EMPEROR OF AUSTRIA

Born 1640.

Sometimes called Leopold the Great, the second son of Ferdinand III. He became Emperor in 1658. Died 1705.

a. Oval Bust, enamel 3 × 2½ cm.

Large dark curled wig; face three-quarters to the right, body half to the right; he wears armour, over which is a mantle varying in colour between red, yellow and orange.

Signed on the counter enamel »C. Boit pinx^t».

In the Louvre. *Reproduced on Pl. L, Fig. 2.*

b. Oval Bust, enamel.

Head to the right, body slightly to the left; long black wig and white cravat, yellow mantle, and armour; dark grey-green background.

Signed »C. Boit pinx. 1700».

In the possession of Mr. David Weill, Paris. *Reproduced on Pl. L, Fig. 1.*

17. LOUIS XIV, KING OF FRANCE

Born 1638, son of Louis XIII and Anne of Austria. He succeeded to the throne in 1643, under the regency of his mother. Died 1715.

a. *Oval Bust.*

When young. Three-quarters to the left; in armour.

Dated 1725.

Vide in G. C. Williamson, *The History of Portrait Miniatures*, London 1904.

In Leningrad.

b. *Three-quarter length, enamel 14.5 × 11.3 cm.*

After the famous painting by Rigaud which is in the Louvre. He is standing, in Royal robes, three-quarters to the left, holds a sceptre in his right hand, his left hand on hip; he wears a long brown curled wig, a fine lace cravat, and round his neck is the Ordre du Saint-Esprit on a gold chain composed of fleurs-de-lys; a voluminous blue mantle embroidered with fleurs-de-lys and lined with ermine forms large folds over his left arm; a sword is at his side, and a crown lies upon a table on the left; background of dull bronze-coloured drapery. Signed on the left: »C. Boit pinx».

In the Louvre. No. 1435 in the Catalogue by M. Reiset, Paris 1883. *Reproduced on Pl. LVI.*

18. LOUIS XV, KING OF FRANCE

Born 1710. Great-grandson of Louis XIV. Came to the throne in 1715 under the regency of the Duke of Orleans. Died 1774.

a. *Three-quarter length.*

Standing; head slightly to the left, body three-quarters to the left; grey-greenish wig, lace cravat; a pink coat over which he wears armour, blue ribbon, and a sash; in his right hand he holds a baton, adorned with fleurs-de-lys, his left hand is on his hip; he has a sword at his side, and a helmet and mantle on a table beside him; grey background, with pinkish pillar on the right.

Painted on ivory.

Inscribed on the back: »Louis XV, Roj de France, Mons Boit pinx».

In the possession of Dr. Max Strauss at Vienna.

b. *Oval Bust, enamel.*

Head slightly, body a quarter to the left; dark grey wig; in armour; bluish-grey background.

Signed »C. B».

Vide in *Mercure de France*, August 1718.

Painted about 1718. In the Musée Condé, Chantilly. *Reproduced on Pl. LVII, Fig. 4.*

19. MARLBOROUGH, JOHN CHURCHILL, 1st DUKE OF

Vide under Dahl.

a. *Three-quarter length, enamel $3\frac{12}{16} \times 2\frac{14}{16}$ in.*

Nearly full-face, body to the right; brown wig, white collar; right hand holds a baton, left on hip; he wears armour, over which is the Order of the Garter, and a red mantle lined with ermine; leaden background on the left; blue sky and clouds on right, and a distant hill with warriors.

Counter enamel dotted with greenish-yellow.

Signed on the back »C. Boit Pinx».

In the Collection of Earl Spencer. *Reproduced on Pl. LIV, Fig. 1.*

b. *Oval Bust, enamel $3 \times 2\frac{2}{16}$ in.*

Head to the right, body to the left; brown wig, lace cravat, the robes of the Order of the Garter; brown background.

In the Collection of Earl Spencer. *Reproduced on Pl. LIII, Fig. 1.*

20. MARLBOROUGH, SARAH JENNINGS, DUCHESS OF

Vide under Dahl.

a. *Oval Bust, enamel $1\frac{3}{16} \times 1\frac{5}{16}$ in.*

Low blue dress with white lace at bosom and ermine cape on her left shoulder; grey-blue background.

Spotted blue counter enamel.

A free copy from a picture at Althorp.

In the Collection of Earl Spencer. *Reproduced on Pl. LIII, Fig. 3.*

b. *Oval Bust, enamel.*

Head somewhat to the left and thrown back, regarding the spectator; low pink dress, ermine cape on left shoulder.

Painted after Kneller.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

c. *Oval Bust, enamel.*

Head somewhat to the left, and thrown back, regarding the spectator; low pink dress, ermine cape on left shoulder.

A copy from a picture at Althorp.

A replica of the above.

In the Victoria and Albert Museum, Ashcroft loan.

21. MARY ANNE LOUISE

Oval half-length, enamel on copper 10×8 cm.

Born 1667. Daughter of the Grand Duke Cosimo III of Toscana. Second wife of John William, Elector of the Palatinate, whom she married in 1691. Died 1743.

She wears a purple dress, with white frills at bosom, and golden corsage ornamented with pearls; a long strand of her dark hair falls down on to her blue mantle, which is trimmed with ermine and lies on her right arm; brown background. Counter enamel light blue.

This picture formerly belonged to the Düsseldorfer Galerie, and is reproduced in Katalog der Wittelsbacensia, where it is No. 1462. It is now in the National-museum, Munich, and is No. 304 in the Catalogue of 1911. It forms a pair with the portrait of John William, Elector of the Palatinate. *Vide supra* No. 15. Dr. Leo Schiedloff of Vienna first called my attention on this portrait. *Reproduced on Pl. LI, Fig. 2.*

22. MAURICE, MARSHAL SAXE

Oval Bust, enamel.

Born 1696. Son of August II of Poland and Aurora Königsmarck. Died 1750. Body slightly to the right, face to the left; dark grey wig; in armour, over which is a blue mantle lined with ermine, and the Ordre du Saint Esprit in Cordon Bleu; grey-brown background.

Signed »C. Boit«.

In the Musée Condé, Chantilly. *Reproduced on Pl. LVII, Fig. 2.*

23. MONMOUTH AND BUCCLEUCH, JAMES SCOTT, 1st DUKE OF

Born 1649. Son of Charles II and Lucy Walters. Married Lady Anne Scott, Countess of Buccleuch. Rebelled under James II and was executed 1685.

a. *Enamel.*

When young, in armour.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

b. *Oval Head, enamel.*

Head slightly to the left, regarding spectator; thick curled wig, lace cravat and embroidered coat.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

24. ORMONDE, JAMES BUTLER, 2nd DUKE OF

Enamel.

Vide under Dahl.

Inscribed on the back »by Boit«.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

25. OXFORD, LADY HENRIETTA CAVENDISH HOLLES, COUNTESS OF

Oval half-length, enamel in gold case $2\frac{1}{8} \times 1\frac{7}{8}$ in.

Vide under Dahl.

When Lady Harley. Shoulders full front, head held slightly to the left; green hunting dress laced with silver bands; long lace cravat; light brown wig; black three-corned hat laced with silver; blue background.

Signed: »C. Boit ft.».

The back of the goldcase is engraved with a shield of arms.

Copied after the portrait by Kneller, 1714, which is No. 62 in the Welbeck Collection of pictures. According to records Boit received £ 25 for this portrait, on the 7th of May 1715.

It is No. 17 in »Particulars of Things in the Black Ebony Cabinet» 1741. (There erroneously attributed to Zincke.)

Exhibited in the Grafton Gallery 1894. No. 434 in Catalogue.

In the possession of the Duke of Portland K. G. No. 195 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916, and reproduced there on plate XXII.

26. OXFORD, ROBERT HARLEY, 1st EARL OF, AND EARL MORTIMER

Oval Head, enamel $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Born 1661. Died 1724.

Head and shoulders three-quarters to the right; long curled wig, lace cravat, and magenta coat; brown background.

McKay's inventory, 1880, No. 71.

Signed on reverse: »C. Boit pinx».

In the possession of the Duke of Portland K. G. No. 192 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916, and reproduced there on plate XXII.

27. PETER THE GREAT, CZAR OF RUSSIA

Oval Bust, enamel.

Born 1672. He resided 1698 in England at the house of John Evelyn, the diarist, at Deptford. Succeeded to the throne 1689. Died 1724.

Own hair, head to the right, regarding spectator; armour and blue ribbon.

Signed »C. Boit». Painted 1698.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

Vide in *Lettres Souveraines Russes* t. I, p. 67, *The Studio* 1917 and in *Konsthistoriska Sällskapets publikation* 1916.

28. PHILIPPE, DUKE OF ORLEANS, CALLED »THE REGENT«

Oval Bust, enamel 5.6 × 4.5 cm.

Born 1674. He was regent to Louis XV from 1715 to 1723, when he died.

Body to the right, face three-quarters to the right; dark grey wig, bluish-green cravat; steel blue armour, over which he wears the Cordon Bleu; greyish green background.

Signed on the right: »C. Boit«.

This enamel, together with »La Charité« was presented to the French Academy, on Boit's election on the 6th of August 1717.

In the Louvre. No. 1434 in the Catalogue by M. Reiset, Paris 1883. *Reproduced on Pl. LVII, Fig. 1.*

29. PORTLAND, JANE TEMPLE, COUNTESS OF

Vide under Dahl.

a. *Oval Bust, enamel 2⁷/₈ × 2⁵/₁₆ in.*

Head and shoulders nearly full-face, the head tilted a little to the left; dark brown hair, with a long lock falling on her left shoulder; white chemisette, blue dress. Welbeck inventory 1854, No. 248: »A beautiful Enamel by Zincke of Isabella«. No. 249 in the same inventory is »Another, the same«, referring to the following miniature.

In the possession of the Duke of Portland K. G. No. 141 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916.

b. *Oval Bust, enamel 2⁷/₈ × 2⁵/₁₆ in.*

Head and shoulders nearly full-face, the head tilted a little to the left; dark brown hair with a long lock falling on the left shoulder; white chemisette, blue dress. Welbeck inventory 1854, No. 249.

In the possession of the Duke of Portland K. G. No. 142 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916.

30. PRIOR, MATTHEW

Oval Bust, enamel in gold case.

Vide under Dahl.

Head and shoulders with face to the right, clean-shaven; magenta coat open at the neck, showing the shirt, which is also open: a russet-coloured cloak over the right shoulder; dark-grey hat with blue ribbon; brown background.

Bequeathed by Prior to Margaret Cavendish Harley: »my own picture in Enamail to her (i. e. Lady Henrietta Harley's) Dear Daughter Margaret«. In his account of the delivery of the enamel, Adrian Drift (Prior's Secretary) notes that it is by »Mons^r Boett«.

Copied after the portrait by Rigaud at Paris 1699, now at Welbeck.

Exhibited in Manchester, 1857.

In the possession of the Duke of Portland K. G. No. 237 in the Welbeck Collection. No. 193 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916.

31. RICHARDS, MICHAEL, BRIGADIER-GENERAL

Oval Bust, enamel.

Born 1673. Surveyor of Ordnance Stores. Died 1721.

Body three-quarters to the left; fair wig; armour.

Exhibited in the Victoria and Albert Museum 1924.

In the possession of the Duke of Buccleuch at Montague House.

Vide in The Studio, London 1917.

32. RUSSELL, RACHEL WRIOTHESLEY, LADY

Oval Bust, enamel $2 \times 2\frac{11}{16}$ in.

Second daughter of Thomas, 4th Earl of Southampton. Married, in 1669, William, Lord Russell, second son of William, 1st Duke of Bedford. Died 1723, aged 87. Head somewhat to the left, body to the left; high coiffure, and black dress and veil, which falls from the head to the shoulders, white lace at bosom; dark brown background.

Signed: »C. Boit. Pi...»

This picture is in the Collection of Earl Spencer. It is No. 1 in the Catalogue of Pictures at Althorp, London 1851. *Reproduced on Pl. XLIX, Fig. 3.*

33. RUSSELL, WILLIAM, LORD

Oval Bust, enamel on copper $1\frac{7}{8} \times 1\frac{1}{8}$ in.

Born 1639. Second son of William, 1st Duke of Bedford. Married, in 1669, Rachel Wriothesley (*q. vide*). Was executed 1683.

Body somewhat to the left, in fair full-bottomed wig and lace cravat; dark brown background.

Signed »C. Boit f», with pale lavender letters on the concave blue enamel of the reverse.

Copied after his portrait by John Riley.

No. 3 in the Catalogue of the pictures at 81 Eaton Square, London, by George Scharf, London 1878. Now No. 179 in the Catalogue of pictures at Woburn Abbey, Beds. London 1889, the property of the Duke of Bedford K. G. *Reproduced on Pl. XLIX, Fig. 1.*

34. SUNDERLAND, ANNE CHURCHILL, COUNTESS OF

Half-length, enamel $2^{11/16} \times 2^{5/16}$ in.

Married Charles, 3rd Earl of Sunderland, 1699. Died 1716.

Head somewhat to the left, body somewhat to the right. Brown medium coiffure, which falls partly down the back, yellow dress, with greyish background, with bright yellow flecks of colour.

Bright blue counter enamel.

Signed »C. Boit. Pinx 1704—5».

Mounted in a gold case, on the back of which is engraved: »The Lady Anne Churchill, 2. Daughter to John, Duke of Marlborough & Sarah Jennings, Duchess of Marlborough. Wife to Charles Spencer, 3^d Earl of Sunderland, and Mother to Charles Spencer, 2^d* Duke of Marlborough, to the Hon^{ble} John Spencer, to Diana, Dus^s of Bedford, and to Lady Bateman».

This picture is in the Collection of Earl Spencer. It is No. 10 in the Catalogue of Pictures at Althorp, London 1851. *Reproduced on Pl. LIII, Fig. 2.*

35. WILLIAM III, KING OF ENGLAND

Nearly circular enamel $1 \times 7/8$ in.

Vide under Dahl.

Head and shoulders nearly full-face, long brown wig; in armour, blue ribbon of the Order of the Garter seen on left shoulder; grey background.

»By Boit» is engraved on the back of the metal case, but this attribution is uncertain.

Purchased as the work of Boit by the 5th Duke of Portland, 28.6. 1859, from William Phillips, the auctioneer.

Exhibited in Stuart Exhibition, New Gallery, 1889. No. 299 in Catalogue.

In the possession of the Duke of Portland K. G. No. 96 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916.

36. UNKNOWN FRENCH WARRIOR

Wrongly called the Duke of Vendôme.

Three-quarter length, enamel 12.3×9.5 cm.

Curled wig, face three-quarters to the right; loose white cravat and armour, over which he wears a crimson mantle lined with ermine, and the Ordre du Saint Esprit in Cordon bleu.

Signed on the left »C. Boit pinx».

In the Louvre. No. 1436 in the Catalogue by M. Reiset, Paris 1883.

Vide in Konsthistoriska Sällskapets publikation, Stockholm 1916. *Reproduced on Pl. LIV, Fig. 2.*

* Must be 3rd Duke of Marlborough.

37. UNKNOWN LADY

Oval Bust, enamel.

Head somewhat to the left, body to the right; hair dressed low; mustard-coloured dress, pinkish drapery, grey-brown background.

In the Victoria and Albert Museum, London.

38. UNKNOWN MAN

Oval Bust, enamel 3.5 × 2.8 cm.

Body a little to the left; darkbrown periwig and rose-coloured coat; white shirt open at the neck; light background.

Signed »Carolus Boit de Stockholm pinx Ao Dni 1694».

Bought from Collection Glückstadt, Copenhagen, 1924.

In Collection Wikander, Stockholm.

39. UNKNOWN MAN

Oval Bust, enamel.

Face three-quarters to the right; brown wig, white cravat and blue coat; brown background.

Signed »C. Boit».

Seen at J. Nachemsohn, dealer, Old Bond Street, London, in 1924.

40. UNKNOWN MIDDLE-AGED MAN

Oval Bust, enamel 4.5 × 3.7 cm.

Face somewhat to the right, large curled wig; mauve coat, russet-coloured mantle over right shoulder; white cravat; grey-green background.

Signed »C. Boit».

This miniature was formerly supposed to represent Sir Richard Steele.

Probably done after a painting by Kneller.

Sold at Bukowski's, Stockholm 1918.

No. 35 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyrssamling*, Stockholm 1920; reproduced there on plate 11.

41. UNKNOWN YOUNG MAN

Oval Bust, enamel 4.3 × 3.6 cm.

Face looking to the right; large white-powdered wig; chocolate-coloured coat, gold-embroidered waistcoat, white linen cravat and carmine mantle over left shoulder; grey-green background.

Bought from General Director A. Lagerheim's Collection 1917.

No. 36 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyrssamling*, Stockholm 1920; reproduced there on plate 11.

42. BACCHUS AND ARIADNE.

Three-quarter length, enamel 5.5 × 8 cm.

The scenery is at a shore over which the heaven lifts its hard blue vault. Bacchus, who is of womanlike proportions, wears a purple mantle edged with fur. It leaves his shoulders and breast naked. In his right hand he holds his Thyrsos rode. His head is adorned with leaves of grape wine. He extends his left hand to Ariadne, who is looking at him. She wears a white rococo wig and a yellow drapery. Her right hand rests on the shoulder of Bacchus. Seven stars soar over her head. On the ground a small cupid presses some grapes in a bowl.

Bought from Bukowski's for 1200 kr.

Signed »C. Boit. Pin».

In the Nationalmuseum, Stockholm. No. 321 in the inventory.

43. »LA CHARITÉ»

Enamel 15 × 11.5 cm.

After Blanchard. Allegorical subject. Painted for Boit's acceptance by the French Academy, and presented to it on his election in 1717.

Signed on the left »C. Boit».

In the Louvre. No. 1433 in the Catalogue by M. Reiset, Paris 1883.

II. Pictures not seen.

1. ADDISON, JOSEPH

Vide under Dahl.

No. 138 in the Catalogue of an Exhibition held by the Marchioness of Downshire at 24 Belgrave Square in March 1885, London. Lent by Lord Tweedmouth.

Dated 1703. Probably painted in Vienna.

According to information supplied by Lord Tweedmouth the picture is no longer in his possession.

2. ANNE, QUEEN

Vide under Dahl.

- a. In the possession of Prince Victor of Hohenlohe.

Vide in G. C. Williamson, *The Portrait Miniature from Holbein to Ross*, London 1897.

- b. In the Exhibition at South Kensington, 1885.

- c. Seated on her throne surrounded by her Court. At the time of the union of England and Scotland. From a painting by Laguerre. Enamel 24 × 18 in. Unfinished.

Vertue's notes, *B.M. Add. MSS. 23069, fol. 34 and 23070, fol. 20 d.*

- d. Enamel mounted as brooch. Sold at Christie's on 22. 2. 1889 from the Collection of Lady Bannerman. No. 154 in Catalogue.

- e. Small oval enamel, signed at back and dated 1707 with Royal crown and cypher above.

Sold at Christie's on 16.12. 1903, from a lady's Collection. No. 99 in Catalogue.

- f. In the possession of the artist at his death, according to his inventory. Boit's inventory is published in J. Guiffrey, *Nouvelles archives de l'art français*, t. IV, p. 286, Paris 1883.

- g. According to the Treasury Papers Vol. CXXI March 1710 Boit received £ 26.17.6. for an enamel of the Queen given to Mrs. Cooke.*

3. BEDFORD, ELIZABETH HOWLAND, 2nd DUCHESS OF

Vide list of pictures seen.

Copy after Boit by Henry Bone.

Bone's drawing Nov. 1821, Vol. 1. National Portrait Gallery.

* Probably Mary Hale, wife of Thomas Coke, as Kneller at the same time was paid for Her Majesty's whole-length picture given to the Vice Chamberlain i.e. Thomas Coke.

4. BERWICK, JAMES FITZJAMES, 1st DUKE OF

Born 1670. Natural son of James, Duke of York, afterwards James II, by Arabella Churchill, elder sister of the great Duke of Marlborough. Created Duke of Berwick 1687. Marshal of France. Was killed in action, 1734.

Enamel.

Sold at Christie's on 17.6. 1919 from Collection of Earl of Home. No. 214 in Catalogue. Stated to be by L. Boit.

5. BOIT, CHARLES

Born 1663. Died 1727.

a. In the Walpole Collection.

b. Painted on canvas in sculptured gilded frame.

In the possession of the artist at his death, according to his inventory. Uncertain if by Boit.

6. BOIT, CHARLOTTE

Born 1719.

Daughter of the artist and his third wife. In the possession of the artist at his death, according to his inventory.

7. BOIT, ANNE MARGUERITE

Third wife of Charles Boit, née Williard.

Painted on canvas in sculptured gilded frame.

In the possession of the artist at his death, according to his inventory.

8. LADY BURLINGTON

Identity uncertain.

In the possession of the artist at his death, according to his inventory.

9. CATHERINE I, EMPRESS OF RUSSIA

Born 1682. Wife of Peter the Great. Died 1727.

Powdered hair; low blue velvet dress.

Possibly painted after Nattier.

Enamel.

Sold at Christie's on 23.6. 1904 from Collection of C. H. T. Hawkins. No. 1581 in Catalogue.

Vide in *Lettres Souveraines Russes*, t. I, p. 67, and *The Studio*, London 1917.

10. CHARLES I, KING OF ENGLAND

a. Born 1600. Second son of James VI of Scotland and Anne of Denmark. Came to the throne 1625. Executed 1649.

Oval enamel, dated 1699.

Sold at Christie's on 15.1. 1884 from Collection of Mrs. E. Smyth. No. 254 in Catalogue.

b. Enamel, dated 1699.

Sold at Christie's on 15.5. 1906 from Collection of Julian Senior. No. 130 in Catalogue.

Possibly identical with above.

11. CHARLES II, KING OF ENGLAND

Born 1630. Eldest surviving son of Charles I. Came to the throne 1660. Died 1685.

a. Oval enamel.

No. 1589 in Sale Catalogue of Hamilton Palace Collection 15.7. 1882. Sold to Sir J. Leslie, £ 22.1.0.

b. At the Bernal Collection Sale, London 1855. Price 17 guineas.

12. CHESTERTON, THE PLAYER

Impossible to trace genealogy.

In the possession of Charles Brown, Esq.

13. CLAYPOLE, MRS.

Genealogy unknown.

In the possession of Sir George Holford.

14. CROFTS, JAMES

Natural son of James, Duke of Monmouth and Eleanor Nordham.

Oval Bust; enamel $2 \times 1 \frac{3}{4}$ in.

Blue coat, lace cravat, long powdered wig.

In the original frame, set with 56 Brazilian diamonds.

Sold at Sotheby's 28.6. 1920. Formerly in the Wellesley Collection.

15. CROMWELL, OLIVER

Vide list of pictures seen.

a. Enamel.

Sold at Christie's on 28.5. 1895 from Henry Doetsch Collection. No. 493 in Catalogue.

b. Enamel, in the style of Boit.

In armour and lawn collar.

Sold at Christie's on 15.5. 1906 from Collection of Julian Senior. No. 132 in Catalogue.

16. CROMWELL, MRS.

Identity uncertain.

Enamel on gold.

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 497 in Catalogue.

17. D'ESTE, MARIA BEATRICE

Second wife of James II of England, whom she married in 1673.

No. 141 in Catalogue of an Exhibition held by the Marchioness of Downshire at 24 Belgrave Square in March 1885, London. Lent by Lord Tweedmouth. According to information given by Lord Tweedmouth it is no longer in his possession.

18. EDWARDS, MRS., NÉE GODOLPHIN

Genealogy unknown.

Long powdered hair, blue and white dress.

Signed at back.

Sold at Christie's on 7.7. 1905 from Collection of John Quicke, J. P. No. 3 in Catalogue.

19. GEORGE, PRINCE OF DENMARK

Vide under Dahl.

a. Enamel. Sold at Christie's on 24.11. 1908 from Collection of T. Russel, Kent. No. 135 in Catalogue.

b. *Exhibited* in the Exhibition of Portrait Miniatures in Stockholm 1915, arranged by »De gamlas dag».

Enamel 2.8×2.3 cm. Collection E. O. Severin. Inscription on the backside »Prince George of Denmark husband to Queen Anne». No. 35 in Catalogue. Doubtful if it is really Prince George.

20. GODOLPHIN, LORD

Born 1645. Statesman and friend of the Duke of Marlborough. Died 1712.

In wig and blue coat.

Enamel, marked »probably by Boit».

Sold at Christie's on 26.2. 1920 from Collection of Earl of Wharnccliffe. No. 84 in Catalogue.

Exhibited at South Kensington, 1865.

21. GRAHAM, MRS. CATHERINE

Daughter of Michael Dahl, when a child. Married James Graham in 1749 and died in or before 1756. After a painting by Dahl. The Dictionary of National Biography wrongly considers that it represents a child of Boit's.

Vertue's notes, *B.M. Add. MSS. 23070, fol. 67—68.*

22. »GUILDFORD, FREDERICK NORTH, 2nd EARL OF»

Better known as Lord North. Born 1732. Died 1792. Evidently wrongly named, as Boit could not have painted this Earl.

Signed »C. Boit».

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 500 in Catalogue.

23. »GUILDFORD, COUNTESS OF»

Probably wrongly named, with the above.

Signed »C. Boit».

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 501 in Catalogue.

24. HANDEL, GEORGE FREDERICK

Vide under Dahl.

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 504 in Catalogue.

25. JAMES II, KING OF ENGLAND

Born 1633. Second son of Charles I and Henrietta Maria.

Came to the throne 1685 at the death of his elder brother Charles II. Died 1701.

Wearing wig, armour, and ribbon of the Garter.

Enamel, signed at the back.

Sold at Christie's on 7.7. 1905 from Collection of John Quicke, J. P. No. 1 in Catalogue.

26. LEEDS, LADY BRIDGET MONTAGU BERTIE, DUCHESS OF

Daughter of the 2nd Earl of Lindsey. She married the 1st Duke of Leeds in 1651. Died 1704.

Enamel.

Sold at Christie's on 8.5. 1878, property of John Heugh, formerly in the Collection of Duke of Leeds. No. 59 in Catalogue.

27. LOUIS XV

Vide list of pictures seen.

a. At the Hermitage, Leningrad.

b. In the possession of the artist at his death, according to his inventory.

28. MARIA LECZINSKA

Born 1703. Daughter of Stanislaus, King of Poland. Married Louis XV of France in 1725. Died 1768.

Three portraits of her were in Boit's possession at his death, according to his inventory.

29. MARLBOROUGH, JOHN CHURCHILL AND SARAH JENNINGS, 1st DUKE AND DUCHESS OF

Vide under Dahl.

In landscape, with gun and dog.

Large miniature signed at the back »P. Boit 1712».

Sold at Christie's on 15.5. 1906 from Collection of Julian Senior. No. 112 in Catalogue.

30. MARLBOROUGH, SARAH JENNINGS, DUCHESS OF

Vide under Dahl.

a. Signed »C.B.»

Sold at Christie's on 8.5. 1878, property of John Heugh, formerly in the Collection of Duke of Leeds. No. 61 in Catalogue.

b. Oval enamel c. 1685.

Sold at Christie's on 25.3. 1898 from a gentleman's Collection. No. 85 in Catalogue.

c. Bright blue dress.

Enamel.

Signed.

Sold at Christie's on 7.7. 1905 from Collection of John Quicke, J.P. No. 2 in Catalogue.

d. In the Collection of W. Ashley.

Vide in G. C. Williamson, The History of Portrait Miniatures, London 1904.

e. Signed.

Exhibited in the Exhibition of Miniatures in Brussels, 1912. No. 369 in Catalogue. Lent by Mrs. Fleischmann, London.

31. NEWBURGH, CHARLOTTE MARIA, COUNTESS OF

Born 1694. Daughter of the 2nd Earl of Newburgh. Died 1755.

At one time in the possession of Mr. Whitehead, Wimbledon.

Vide in G. C. Williamson, The Portrait Miniature from Holbein to Ross, London 1897.

32. NEWBURY, CHARLOTTE

Genealogy unknown.

Exhibited at South Kensington. The date of Exhibition has unhappily been lost but is most probably 1867.

33. PETER THE GREAT

Vide list of pictures seen.

- a. Portrait on the lid of a snuff-box, given by Peter the Great to the Duke of Orleans.
In the possession of the Prince and Princess Golitzyne.
- b. Sold to Charlotte Elizabeth, Duchesse of Orleans, named »La Palatine».
In the correspondence of »La Palatine».
- c. In the possession of the artist at his death, according to his inventory.
- d. Circular bust, to the left, in armour.
Enamel signed »C. Boit f.» Diam. 2.8 cm.
Exhibited in the Exhibition of Portrait Miniatures in Stockholm 1915, arranged by
»De gamlas dag». Collection Lagerheim. No. 34 in Catalogue.

34. SEYMOUR, COLONEL

Most probably William, 2nd son of Edward Seymour, 4th Bart. of Berry Pomeroy.
Died 1728.

According to Vertue, Boit was paid £ 30 for this enamel.

After a painting by Kneller.

Vertue's notes, *B.M. Add. MSS. 23070, fol. 67—68.*

35. SHREWSBURY, CHARLES TALBOT, 1st DUKE OF

Born 1660. Statesman. Was Viceroy of Ireland in 1713 and Lord Treasurer in
1714. Died 1718.

Enamel.

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 495 in Catalogue.

36. TEMPLE, LORD

Identity uncertain.

Sold by Skinner, Dyke & Co. on 28.5. 1805 from Collection of John E. Breen.
No. 21 in Catalogue.

37. THORNHILL, SIR JAMES

Vide under Dahl.

Oval enamel.

Sold at Christie's on 8.5. 1878. No. 131 in Catalogue.

38. WALES, FREDERICK LEWIS, PRINCE OF

Born 1707. Eldest son of George II. In 1736 he married Augusta, Princess of
Saxe-Gotha. He left a number of children, one of which became George III.
Died 1751.

In the possession of the artist at his death, according to his inventory.

Vide list of engravings.

39. WALES, PRINCESS OF

Vide supra. Most probably Augusta, wife of Frederick Lewis, Prince of Wales.
In the possession of the artist at his death, according to his inventory.

40. WALPOLE, LADY

Identity uncertain.
In the possession of the artist at his death, according to his inventory.

41. WILLIAM III, WHEN PRINCE OF ORANGE

Vide under Dahl.

- a. Oval Bust; in armour, looking full, face to the right, long brown wig to the shoulders, white cravat and white satin mantle lined with red over the right shoulder and secured across the chest with a jewell chain; the ribbon of an order visible beneath.
Enamel $1\frac{5}{8} \times 1\frac{3}{8}$ in. One of Boit's very finest miniatures.
Sold at Sotheby's 28.6. 1920. Formerly in the Wellesley Collection.
- b. Sold at the sale of the Bernal Collection, London 1855. Price 14 guineas.

42. UNKNOWN LADY

Sold by Skinner, Dyke & Co. on 28.5. 1805 from Collection of John E. Breen.
No. 39 in Catalogue.

43. UNKNOWN LADY

Red and yellow dress.
Exhibited in the Exhibition of Miniatures in Brussels, 1912. No. 368. VII. 34.
From the Collection of Mrs. Fleischmann, London.

44. UNKNOWN LADY

Blue dress.
Exhibited in the Exhibition of Miniatures in Brussels, 1912. No. 371. VII. 34.
From the Collection of Mrs. Fleischmann, London.

45. UNKNOWN LADY

Sold by Skinner, Dyke & Co. on 28.5. 1805 from the Collection of John E. Breen.
No. 47 in Catalogue.

46. UNKNOWN LADY

Large square enamel with inscription.
Sold at Christie's on 14.5. 1877 from the Shandon Collection belonging to Robert Napier. No. 1518 in Catalogue.

47. UNKNOWN LADY

According to Vertue, Boit was paid 60 guineas for this enamel.
Vertue's notes, *B.M. Add. MSS. 23070*, fol. 67—68.

48. UNKNOWN LADY

Brown hair, blue bodice, white chemisette.

Enamel.

Exhibited at Leeds, 1868.

Sold at Christie's on 24.3. 1904 from the Collection of C. H. T. Hawkins. No. 329 in Catalogue.

49. UNKNOWN MAN

Sold by Skinner, Dyke & Co. on 28.5. 1805 from the Collection of John E. Breen.
No. 31 in Catalogue.

50. UNKNOWN MAN

Signed by C. Boit 1699.

Sold at the sale of the Bernal Collection, London, 1855, for £ 1.7.0.

51. UNKNOWN MAN

In brown dress.

Enamel.

Sold at Phillips' in July 1859 from the Collection of Lord Northwick at Cheltenham, to F. Davis, £ 3.5.0. No. 730 in Catalogue.

52. UNKNOWN MAN

Probably Sir Christopher Wren.

Miniature.

Sold at Christie's on 17.7. 1893 from the Collection of F. D. Reynolds. Formerly in the Blenheim Palace Collection. No. 13 in Catalogue.

53. ANDROMEDA

In the correspondence of »La Palatine».

54. BAIGNEUSES, LES

Sold at Christie's on 28.6. 1895 from Henry Doetsch Collection. No. 507 in Catalogue.

55. DIANA AND CUPID

A sketch in the possession of the painter at his death, according to his inventory.

9—2615. *W. Nisser.*

56. MADONNA AND INFANT

Oval enamel. In flower wreath border.

Stated to be by C. Boit and made in Vienna.

Sold at Christie's on 25.3. 1902 from a gentleman's Collection. No. 95 in Catalogue.

57. VENUS

With Cupid and other figures.

Enamel. From the original by Luca Giordano at Devonshire House. No. 23 (14th day) in Robins's Sale Cat. of Strawberry Hill, seat of Horace Walpole, 1842.

III. Engravings after Charles Boit.

1. ANNE, QUEEN

Vide under Dahl.

Oval half-length.

Engraving by J. Simon. Second state of a plate after Edm. Lilly.

Inscribed: »Done after the last Picture in Enamill for His Royal Highness by Mr. Charles Boit».

British Mezzotinto Portraits, by J. C. Smith, 1883.

2. SAVOY, EUGENE, PRINCE OF

Born 1663. Famous general. Co-operated with the Duke of Marlborough. Died 1736.

Oval half-length; long wig, armour, scarf.

Engraving by J. Simon, under which is written: »... Done from the original painting at Vienna by D. Rickter soon after the battle of Hochstet and sent over to Mr. Boit, enameller to Her Majestie».

John Smith has engraved a similar print.

British Mezzotinto Portraits, by J. C. Smith, 1883.

3. WALES, FREDERICK LEWIS, PRINCE OF

Vide list of pictures not seen.

Engraved by J. Houbraken and by G. Vertue.

Bromley's Catalogue of Engraved British Portraits, 1793.

Catalogue of pictures by Otto Fredrik Peterson.

I. Picture seen.

1. GAY, JOHN

Oval Bust, enamel 4.5 × 5.8 cm.

Vide under Dahl.

Face looking to the left; black coat, open white shirt and red cap; grey-green background.

Signed »F. Peterson Pinx».

Exhibited at Konstsamlareföreningen, Stockholm 1916.

After a portrait by Kneller, the sketch for which is to be found in the National Portrait Gallery.

No. 37 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyr-samling*, Stockholm 1920; reproduced there on plate 11.

II. Pictures not seen.

All the following pictures are mentioned in the inventory of the artist's father Otto Pettersson, jeweller of Stockholm. Stockholms stads Rådhusarkiv, Bou. 1710: 231.

1. CHARLES XI, KING OF SWEDEN

Born 1655. Died 1697.

Two copies after Ehrenstrahl, improved by Martin Hannibal.

2. ULRICA ELEONORA SENIOR, QUEEN OF SWEDEN

Born 1656. Wife of Charles XI. Died 1693.

Two copies after Ehrenstrahl, improved by Martin Hannibal.

3. CHARLES XII, KING OF SWEDEN

Vide under Dahl.

When prince. Copy after Ehrenstrahl.

4. PETTERSSON, WILHELM

Born 26.2. 1678. Step-brother of the artist. Son of Otto Pettersson and his 2nd wife Catarina Bartelsen. Dead before 1710.

5. GREEN, ANNA MARIA

Step-sister of the artist. Daughter of Otto Pettersson and his 2nd wife Catarina Bartelsen. Married the Scotchman Olof Green, revenue-collector of Stockholm.

6. A GREAT DRINKING-BOUT

Copy improved by Martin Hannibal.

7. A GREAT DRINKING-BOUT

Copy after a miniature. Improved by Martin Hannibal.

8. CHARITY

Life size. Improved by Martin Hannibal.

9. TWO LANDSCAPE PICTURES

Copies. Improved by Martin Hannibal.

10. ONE NIGHT-PIECE

Improved by Martin Hannibal.

Catalogue of pictures by Christian Richter.

I. Pictures seen.

1. »BAGOT, LADY MARGARET»

Oval half-length, on vellum on card $2^{21/32} \times 2^{1/16}$ in.

Genealogy unknown.

Head turned to the left, body to front; hair done simply, and with lock falling on left shoulder; grey satin dress; dark grey background.

Signed and dated on the front »C.R.1710».

In the Victoria and Albert Museum, London. *Reproduced on Pl. LX, Fig. 1.*

2. BOLINGBROKE, HENRY ST. JOHN, VISCOUNT

Oval half-length, $3^{3/8} \times 2^{5/8}$ in.

Vide under Dahl.

Head somewhat to the left, body somewhat to the right; tail wig, white cravat, light blue coat and yellow waistcoat with blue pattern and blue lining.

No. 82 in Catalogue of Miniatures at Madresfield Court, seat of the Earl Beauchamp K. G. *Reproduced on Pl. LVIII, Fig. 2.*

3. CHARLES XII, KING OF SWEDEN

Vide under Dahl.

After the painting by David von Krafft.

At Ham House, the seat of Earl Dysart. Information kindly supplied by Doctor Karl Asplund.

4. CHURCHILL, ADMIRAL

Oval bust, on paper 7.5×6.2 cm.

Vide under Dahl.

Face a little to the right, high black periwig, coloured coat and white cravat.

Compare list of pictures not seen.

Signed »C. R. 1711».

From Collection Glückstadt, Copenhagen, 1924. Now in Collection Wikander, Stockholm.

5. CROMWELL, OLIVER

*Oval Bust.**Vide* under Boit.

Head three-quarters to the right; own hair, white lawn collar, armour.

The type is that of the celebrated unfinished miniature by Cooper in the Collection of the Duke of Buccleuch at Montague House. This example is said to have been purchased by Sir Richard Wallace in Vienna from a descendant of the Protector's family. On the reverse stands: »Sum possessor Richter, 1708». The most plausible interpretation of this is that Richter possessed the original by Cooper, and from it made this further elaborated copy. Two other practically identical examples of this portrait, both ascribed to Samuel Cooper, are respectively in the Royal Collection at Windsor Castle, and in that of the late Mr. E. Godolphin Quicke.

No. 81, Gallery 11, Case B, Catalogue of Wallace Collection Miniatures, London 1906. *Reproduced on Pl. LXI.*

6. DAL, ELIZA

Oval Bust, enamel 4.2 × 3.5 cm.

Genealogy unknown.

Three-quarters face, looking to the left; she wears a white dress low-necked with frilled trimming; greyish-brown background.

On the back of the gold case is written: »Eliza Dal, died Feb. 4th 1757». Signed »R».

Bought in London in 1919.

No. 48 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyrsamling*, Stockholm 1920; reproduced there on plate 16.

7. DARNLEY, JOHN BLIGH, 1st EARL OF

Oval Bust, 2 ³/₄ × 2 ³/₈ in.

Born 1687. Married Lady Theodosia Hyde 1713. Created Earl 1725. Died 1728. Body slightly to the left; light brown full-bottomed wig, the scarf over his shoulders and hanging down, white undersleeves, tie of lace; brown background.

»Possibly by Richter.»

No. 155 in Catalogue of J. Pierpont Morgan's Miniatures, compiled by G. C. Williamson, London 1906.

8. EXETER, ELIZABETH BROWNLOW, COUNTESS OF

Oval Bust, 2 ³/₄ × 2 ¹/₄ in.

2nd wife of John, 6th Earl of Exeter, whom she married in 1699. Died 1723.

Head slightly to the left; in mourning; black veil, and black dress with white lace; grey-brown background.

Signed on the back »C. R. 1713».

No. 83 in Catalogue of Miniatures at Madresfield Court, seat of the Earl Beauchamp K. G. *Reproduced on Pl. LX, Fig. 2.*

9. GEORGE, PRINCE OF DENMARK

Oval Bust.

Vide under Dahl.

- a. Face slightly to the left; body to front; long brown curled wig, loosely tied cravat, armour, over which is a red mantle; purplish background.

Reproduced in colour in G. C. Williamson's Portrait Miniatures, the special Spring number of *The Studio*, London 1910.

At that time in the possession of E. M. Hodgkins, Paris.

- b. In Rosenborg Castle, Copenhagen.

10. MANNERS, THOMAS, LORD

Oval Bust, 4 × 3 in.

Third son of John, 2nd Duke of Rutland. Died 1723.

Body three-quarters to the left; fair wig and embroidered coat.

No. 150 in Catalogue of J. Pierpont Morgan's Miniatures, compiled by G. C. Williamson, London 1906. Reproduced there on plate LXII.

11. MARLBOROUGH, JOHN CHURCHILL, 1st DUKE OF

Oval Bust.

Vide under Dahl.

Three-quarters to the right; curled wig; in armour, with blue mantle over left shoulder. Signed and dated 1714.

Exhibited in the Victoria and Albert Museum 1924. A pendant to the portrait of the Duchess of Marlborough in Stockholm. In the possession of the Duke of Buccleuch at Montague House.

12. MARLBOROUGH, SARAH JENNINGS, DUCHESS OF

Half-length, on vellum 2.7 × 6.3 cm.

Vide under Dahl.

Face three-quarters to the left; dressed in light blue draperies which leave the breast bare; she rests her hands upon a table on which lies a red rose; grey background.

Signed on the back with the monogram »C R 1720».

Pendant for the same artist's portrait of the Duke of Marlborough in the collection of the Duke of Buccleuch. After an unknown original possibly by Michael Dahl of which copies are to be found in the possession of Mr. Livijn, London.

Sold at Bukowski's spring auction 1917. No. 443 in the Sale Catalogue.
The identity of the subject is shown by the great likeness to Sir Godfrey Kneller's portrait of the Duchess.

No. 46 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyr-samling*, Stockholm 1920; reproduced there on plate 4.

13. ORMONDE, JAMES BUTLER, 2nd DUKE OF

Oval Bust, on card $3\frac{1}{16} \times 2\frac{1}{2}$ in.

Vide under Dahl.

Face three-quarters to the left, long grey wig, in armour, a red-grey mantle over the shoulders; brown background.

No. 19(?) in G. Vertue's Catalogue of 1743.

Illustrated in Dudley Heath's *Miniatures*, London 1905, p. 150.

No. 133 in R. W. Goulding's *Catalogue of the Welbeck Abbey Miniatures*, Oxford 1916; reproduced there on plate XIX.

14. OXFORD, EDWARD HARLEY, 2nd EARL OF, AND EARL MORTIMER

Rectangular half-length, on card $3\frac{9}{16} \times 3\frac{1}{16}$ in.

Vide under Dahl.

When Lord Harley. Body to the right; seated in a high-backed chair in front of a table, holding in his left hand a large medal of Queen Anne; mauve dressing-gown lined with green; mauve turban cap; long cravat; brown background.

Signed on the back: »C. Richter 1720».

No. 51 in G. Vertue's Catalogue of 1743.

In the possession of the Duke of Portland K. G. No. 186 in R. W. Goulding's *Catalogue of the Welbeck Abbey Miniatures*, Oxford 1916.

15. OXFORD, LADY HENRIETTA CAVENDISH HOLLES, COUNTESS OF

Rectangular half-length, on card $3\frac{5}{8} \times 3\frac{1}{8}$ in.

Vide under Dahl.

When Lady Harley. Nearly full face; on her head a blue scarf which floats behind her; her arms folded leaning on a plum-coloured cushion which lies on a ledge before her; on the ledge is a spray of white flowers; blue dress; brown background.

Copied after a portrait by Dahl.

No. 50 in G. Vertue's Catalogue of 1743: »Henrietta, Countess of Oxford; a copy after Mr. Dahl by Rechter. Signed on the back: C. Richter 1721».

In the possession of the Duke of Portland K. G. No. 187 in R. W. Goulding's *Catalogue of the Welbeck Abbey Miniatures*, Oxford 1916.

16. PORTLAND, LADY MARGARET CAVENDISH HARLEY, DUCHESS OF

*Rectangular full-length, on card $6 \times 4\frac{1}{2}$ in.**Vide* under Dahl.

A young girl, standing with a crook in her hand, while with her left she offers grass to a lamb lying on a bank to the right; a rose in her hair on the right side of her head; white satin dress; black hat with gold lace and white feather; in the left lower corner is a black and white spaniel; landscape background.

Copied after the picture by Dahl, No. 452 in the Welbeck Collection of pictures. On the back board is a label inscribed by the second Earl of Oxford: »Lady Margaret Cavendishe Harley by Mr. Rector, from the original painted by Mr. Dalh». Welbeck Catalogue of pictures 1747. No. 9.

In the possession of the Duke of Portland K. G. No. 185 in R. W. Goulding's Catalogue of the Welbeck Abbey Miniatures, Oxford 1916.

17. PORTMAN, HENRY

Miniature in gouache.

Identity uncertain.

Three-quarter face.

Sold at Christie's on 7.7. 1905 from the Collection of John Quicke, J. P. No. 12 in Catalogue.

Reproduced in G. C. Williamson, The History of Portrait Miniatures, London 1904.

18. PRIOR, MATTHEW

*Oval Bust.**Vide* under Dahl.

Face slightly to the left. In loose hat and no wig; brown coat and loose red gown. Formerly attributed to Bernard Lens.

In the possession of the Duke of Buccleuch at Montague House.

19. RADCLIFFE, DR. JOHN

*Oval Bust, on vellum $4\frac{1}{2} \times 3\frac{11}{16}$ in.**Vide* under Dahl.

In Georgian wig, white cravat, and grey-brown coat; grey-brown background.

Signed on the back: »C. Richter 1719». Painted after Kneller.

Sold at Christie's on 7.7. 1905 from the Collection of John Quicke, J. P. No. 11 in Catalogue.

In the Victoria and Albert Museum, London. *Reproduced on Pl. LIX.*

20. STEELE, EUGENE

Half-length, $3 \times 2\frac{1}{2}$ in.

Son of Sir Richard Steele.

Body turned to the right, regarding the spectator; fair, full-bottomed wig, bright green coat and pink drapery; dark background.

In the National Portrait Gallery, London.

21. STEELE, SIR RICHARD

Oval Bust, $3 \times 2\frac{1}{2}$ in.

Born 1672. Essayist and Politician. Died 1729.

Three-quarters to the left; brownish full-bottomed wig, white collar and lace cravat; greenish coat; dark brown background.

In the National Portrait Gallery, London.

22. STEELE, MARY

Half-length, $3 \times 2\frac{1}{2}$ in.

Second wife of Sir Richard Steele, whom she married in 1707.

Daughter of Jonathan Scurlock of Llangunnor in Carmarthen.

Head half to the left, body slightly to the right; hair done low and adorned with pearls; bright blue dress, with white chemisette; dark background.

In the National Portrait Gallery, London.

23. STEELE, MARY

Half-length, $3 \times 2\frac{1}{2}$ in.

Daughter of Sir Richard Steele.

Body three-quarters to the right; fair hair adorned with flowers; bright blue dress with grey-blue chemisette; dark background.

In the National Portrait Gallery, London.

24. THURLOE, JOHN

Oval Bust, $4\frac{7}{8} \times 4\frac{1}{8}$ in.

Born 1616. Statesman. Died 1668.

Head slightly to the right, low white collar and black coat; greyish-brown background.

Free copy after John Hoskins and Samuel Cooper.

In the Collection of the Earl Beauchamp K. G. at Madresfield Court. *Reproduced on Pl. LXII.*

25. VAN DYCK, SIR ANTHONY

*Vide under Dahl.**a.**Oval Bust.*

Head slightly to the right, body three-quarters to the right; he wears black coat, slashed with white, and large plain white collar; brownish background.

Signed »C. Richter».

No. 80 in the Catalogue of Miniatures at Madresfield Court, seat of the Earl Beauchamp K. G.

Reproduced on Pl. LVIII, Fig. 1.

b. *On ivory, 9.3 × 7.3 cm.*

Turned to the right, hair long and falling on the shoulders; he wears a large plain collar.

Signed on the back »C. Richter Pinxit 1711. London».

This is painted in the style of Van Dyck and resembles his portrait of himself which is in the Louvre, but is turned to the right instead of to the left.

In the Rijksmuseum, Amsterdam, No. 2872 in the Catalogue.

26. WORSTER, SAMUEL

Oval Bust, on vellum 6.2 × 5 cm.

Married Margaret Sutter, who died 25.11. 1763. The Englishman Wordsword was Worster's companion and dealer in Stockholm.

Face to the right, body to the left; large curled wig, white linen cravat, yellow mantle draped over the shoulders; grey background shading into brown on the left.

On the back is the old mark »Samuel Worster, Handlande. Gift med Margreta Sutter, Samdag 25.2. 1763. Engelsmannen Wordsword var Worsters comp^{non} och Grosshandlare i Stockholm». Signed on the back with the monogram »C.R. 1701».

Original bone frame.

Exhibited at the Exhibition of Portrait Miniatures in Stockholm 1915, arranged by »De gamlas dag». No. 44 in Catalogue.

Bought 1920 from the Collection of E. Förberg, Dentist in ordinary of the King. Formerly in the possession of Professor J. Way (No. 10 in his Collection) and of E. A. Boman, Esq.

In Bukowski's Sale Catalogue 1888, No. 11. No. 47 in Karl Asplund: *Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyrsamling*, Stockholm 1920; reproduced there on plate 15.

II. Pictures not seen.

1. ANNE, QUEEN

Vide under Dahl.

Nearly full face.

Miniature, in gouache.

Sold at Christie's on 7.7. 1905 from the Collection of John Quicke, J. P. No. 9 in Catalogue.

2. BUCKINGHAM, GEORGE VILLIERS, 2nd DUKE OF

Born 1627. In 1670 he formed the famous »Cabal» ministry. Died 1688.

Wearing wig and red cloak.

Sold at Christie's on 23.3. 1922. No. 142 in Catalogue.

3. CHURCHILL, GENERAL CHARLES

Born 1656. Brother of John Churchill, 1st Duke of Marlborough. Died 1714.

Nearly full face.

Miniature in gouache.

Sold at Christie's on 7.7. 1905 from the Collection of John Quicke, J. P. No. 8 in Catalogue.

4. CHURCHILL, ADMIRAL GEORGE

Vide under Dahl.

Nearly full face.

Miniature in gouache.

Sold at Christie's on 7.7. 1905 from the Collection of John Quicke, J. P. No. 7 in Catalogue.

5. CIBBER, CAIUS GABRIEL, SCULPTOR

Born in Denmark; settled in London about 1660. Died about 1700.

No. 129 (18th day) in Robins' Sale Catalogue of Collection of Horace Walpole at Strawberry Hill, April 1842.

6. CROMWELL, OLIVER

Vide under Boit.

- a. No. 20 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Sclater Bacon. May 1737.
Sold by Mr. Cock (2nd day).

- b. In armour. No. 299 in Exhibition of Miniatures in Brussels, 1912. Lent by R. W. Partridge.

7. DAHL, MICHAEL

No. 16 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Sclater Bacon. May 1737.
Sold by Mr. Cock (2nd day).

8. DAHLBERG, ERIK

Born 1625. Field Marshall. Died 1703.

Oval Bust, slightly to the right; wearing dark periwig and blue mantle under which a gold embroidered coat is visible.

Painted on vellum. Fine but somewhat renovated.

Sold at Bukowski's, Stockholm, 28.3. 1924. No. 346 in Catalogue.

9. FREDERICK I, KING OF SWEDEN

Born 1676. Married Ulrica Eleonora, sister of Charles XII of Sweden, in 1715.

Was created King of Sweden in 1720. Died 1751.

According to information supplied by the editorial staff of Thieme-Becker's Künstlerlexikon this was in the Oldenburg Collection, Stockholm.

10. GEORGE, PRINCE OF DENMARK

Vide under Dahl.

Miniature in gouache.

Sold at Christie's on 7.7. 1905 from Collection of John Quicke, J. P. No. 10 in Catalogue.

11. GIBBS, JAMES

Vide under Dahl.

No. 8 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Sclater Bacon. May 1737.

Sold by Mr. Cock (2nd day).

12. HAMMER, WILLIAM

Died 1695. His son, Sir Thomas Hammer became speaker of the House of Commons.

Bust; face nearly front, body to right; long, high, brown curled wig; blue robe with white tie just crossed over.

On backside: »Richter 1711» (or 1701).

No. 12 in Pictures at Mildenhall Manor House, seat of Sir Henry Bunburry, Bart., 1905.

Portraits in Suffolk Houses (West), by Rev. E. Farrer, London 1908.

13. HICKS, REV. DR.

Genealogy unknown.

Miniature.

Sold at Christie's on 22.3. 1922. No. 140 in Catalogue.

14. »HUDIBRAS.»

No. 17 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Selater Bacon, May 1737.

Sold by Mr. Cock (2nd day).

15. LEIJONCRONA, CHRISTOFFER

Vide under Dahl.

Mentioned in the inventory of Christian Richter's relative Mrs. Maria Båll. Stockholms stads Rådhusarkiv, Bou. 1743: II. 770.

16. LEIJONHUFVUD, BARON

Member of the Council.

Oval Bust, 4.5×3.7 cm.; middle-aged in armour and periwig.

In the style of Chr. Richter.

Exhibited in the Exhibition of Portrait Miniatures in Stockholm 1915, arranged by »De gamlas dag». No. 45 in Catalogue. Lent by Mrs. E. Palm, née Ramsay.

17. LONSDALE, JOHN LOWTHER, 1st VISCOUNT

Born 1655. Lord Privy Seal 1699. Created Viscount 1696. Died 1700.

a. *Exhibited* in the Exhibition of Miniatures in Brussels, 1912. No. 298 in Catalogue. Lent by M. M. Duveen.

b. Miniature.

Signed with initial.

Sold at Christie's on 12.7. 1904. No. 47 in Catalogue.

Now in Vienna.

18. MANNERS, THOMAS, LORD

Vide under pictures seen.

Miniature.

Stated to be by »Rechter».

Sold at Christie's on 2.5. 1901. No. 136 in Catalogue.

19. MARLBOROUGH, JOHN CHURCHILL, 1st DUKE OF

Vide under Dahl.

Three-quarter face.

Miniature in gouache.

Sold at Christie's on 7.7. 1905 from Collection of John Quicke, J. P. No. 6 in Catalogue.

20. MARLBOROUGH, SARAH JENNINGS, DUCHESS OF

Vide under Dahl.

Oval Bust, 8×6.5 cm.; wearing blue mantle.

Copy after Dahl; damaged.

Sold at Bukowski's, Stockholm, 31.4. 1917. No. 443 in Catalogue.

21. ORMONDE, JAMES BUTLER, 2nd DUKE OF

Vide under Dahl.

Miniaturen-Katalog von Herr Albert Jaffé, Hamburg. Reproduced on Pl. 60.

22. ROBINSON, JOHN, BISHOP OF BRISTOL AND LONDON

Vide under Dahl.

A limning.

No. 6 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Selater Bacon. May 1737.

Sold by Mr. Cock (2nd day).

23. SELDEN, JOHN

Born 1584. Lawyer and statesman. Died 1654.

Bust; on vellum, 2 1/2×1 3/8 in; head and shoulders viewed to the left; light brown hair parted in the centre and falling in curls to the shoulders; black coat with white collar.

Signed and dated 1708, on the reverse.

Sold at Sotheby's 28.6. 1920. Formerly in the Wellesley Collection.

24. SMALLRIDGE, DR., BISHOP OF BRISTOL

Vide under Dahl.

No. 15 in Sale Catalogue of Collections of Hon. Sir Thomas Seabright, Bart., and of Thomas Selater Bacon, May 1737.

Sold by Mr. Cock (2nd day).

25. SPELMAN

Genealogy unknown.

Vertue's notes, *B.M. Add. MSS. 23069, fol. 16 b.*

26. TYRCONNEL, ELINOR BROWNLOW, VISCOUNTESS

Vide under Dahl.

Painted 1709.

At Wroxton Abbey, according to Leslie's Dictionary of National Biography.

27. ULRICA ELEONORA JUNIOR, QUEEN OF SWEDEN

Born 1688. A sister of Charles XII of Sweden. She succeeded him; and her husband, son of Charles, Landgrave of Hesse-Cassel, was created King of Sweden under the name of Frederick I. Died 1744.

According to information supplied by the editorial staff of Thieme-Becker's Künstlerlexikon it was in the Collection Oldenburg, Stockholm.

28. WYNDHAM, CATHERINE LEVESON, LADY

Vide under Dahl.

Born 1670. Married Sir Edward Wyndham, Bart. Died 1704.

Miniature.

Stated to be by »Rechter».

Compare in list of pictures seen.

Sold at Christie's on 2.5. 1901. No. 135 in Catalogue.

29. UNKNOWN MAN

Oval Bust, 4.5 × 3.8 cm.; in open black coat with blue mantle. Original capsule of gilded silver. At the reverse a cupid, who inoculates a tree with a branch and the following inscription: »Amour unit deux coeurs».

Exhibited in the Exhibition of Portrait Miniatures in Stockholm 1915, arranged by »De gamlas dag». No. 46 in Catalogue. Lent by Lieutenant Curt Klingspor.

30. UNKNOWN MAN

In blue coat and red mantle.

Painted on vellum and mounted in silver.

Exhibited 1884 in the Exhibition of old Swedish masters. No. 9 in the Catalogue by Olof Granberg. Lent by Captain J. H. Hagdahl.

31. UNKNOWN YOUNG LADY

In blue mantle.

Miniature on vellum and mounted in an elegant gold case.

Exhibited 1884 in the Exhibition of old Swedish masters. No. 8 in the Catalogue by Olof Granberg. Lent by J. F. H. Oldenburg.

According to information kindly supplied by Lady Lucas there are some miniatures by Richter in her Collection at 22 Sussex Square, London. Unfortunately I have not been able to avail me of her kind offer to see them before my return to Sweden.

ADDENDA.

Pictures by Michael Dahl seen.

1. HORN, GUSTAFVIANA

Oval half-length, canvas 98 × 78 cm.

Born 1678, daughter of Jacob Fleming, Lord-lieutenant of Nerke and Wermland, and his second wife Sophia Bonde. Married as his second wife Colonel Carl Gustaf Horn. Died 1726.

Turned to the right. Wearing a diamond ornament in her cropped hair. Low-necked white silk-gown, embroidered with gold, and a blue mantle, which she lifts with her left hand.

This picture, which formerly belonged to the Ihre Collection of Ekebyhof, was sold at Bukowski's on 5.11. 1923 to Baron Herman Fleming and is now in his possession. No. 10 in the Bukowski Sale Catalogue No. 243, where it is reproduced. On the back is the following inscription: »Gustafjana Fleming A:o 1697 London anno ætatis suæ XIX. Gift 1699 med Carl Gustaf Horn.»

2. UNKNOWN BOY

Whole-length, canvas 128 × 105 cm.

In a hall with one foot on the marble floor and the other on a stage. He has a parapet on his left hand and holds the right one on hip. Wearing bright-blue pseudoclassical dress, red sandals, and a mustard coloured drapery.

Landscape background to the left.

Fritze's Hovbokhandel, Stockholm.

3. UNKNOWN GENTLEMAN

Half-length, canvas 30 × 25 in.

Wearing red dress and cap, holding a book. Signed and dated 1734. Sold at Sotheby & Co on 30.3. 1927 No. 11 in Sale Catalogue.

4. UNKNOWN LADY

Oval Bust, canvas 76 × 63 cm.

Body full-face, head slightly to the left. Hair done low. Wearing a white, low-necked dress and a bright-blue mantle clasped below her left breast. A curl of the hair is falling over her right shoulder.

This picture once belonged to the Collection of the Earl of Sheffield. It was bought in England from John Lane Esq. by Professor O. Sirén and is examined by Mr. C. H. Collins Baker.

In the Nationalmuseum, Stockholm. No. 2063 in the inventory.

The date of painting is c. 1715.

5. UNKNOWN LADY

Oval half-length, canvas 78 × 60.5 cm.

Body somewhat to the right, face a little to the left.

Wearing a white headgear and a white silk-dress, richly galooned with gold. Reddish background.

Signed »Dahl».

In the Collection of Doctor Gunnar Söderberg, 5 Hovslagaregatan, Stockholm.

Pictures by Michael Dahl not seen.

1. BRIDGEMAN

Landscape-gardener.

B.M. Add. MSS. 23076, p. 22.

2. ULRICA ELEONORA SENIOR, QUEEN OF SWEDEN

Vide under Peterson.

According to a list of A. Karlsteen's art-treasures a portrait by Dahl of Ulrica Eleonora was in his Collection.

By courtesy of Mr. Gunnar Jungmarker.

LITERATURE AND SOURCES OF INFORMATION.

A. SOURCES.

I.

UNPUBLISHED SOURCES.

LONDON.

THE BRITISH MUSEUM.

Kensington, Hampton Court and Windsor Castle. List of H. M. pictures. Add. MSS. 20,013.
Vertue, George. Notes. Add. MSS. 21111; 23068—82.
Musgrave, Sir William, Bart. Papers relating to portraits of distinguished persons preserved
in England and Scotland. Add. MSS. 5726 E, F; 5819, 6391, 2, 3.
Add. MSS. 18917, 29314, 35015; Sloane 3299.

THE CITY HALL.

Poor Rate Books. 1690—1760.

DENBIGH, EARL OF.

Pennant, Thomas. Tour in Wales. London 1773.
» » Journey to London, III.

THE NATIONAL PORTRAIT GALLERY.

Beauchamp, Earl. Pictures at Madresfield Court, Malvern Link.
» » . Miniatures at Madresfield Court.
Scharff, George. Pictures at Kings' College, Cambridge 1793 and 1881. List of portraits
in Royal and private collections and galleries. Four volumes 1670, 1886, 1899.

SOMERSET HOUSE.

Otto Frederick Peterson's will. Proved 1729. Folio 254 Abbot.
Michael Dahl's will. Proved 1743.
His daughter, Dorothy's, will. Prerogative Court of Canterbury. Proved 1756.
James Grahams's will. M.D. 195. Lynch.

STATE RECORD OFFICE.

Treasury Papers. T. 150, p. 409; T. 161, p. 484.

THE SWEDISH PARISH.

Baptismal Registers until 1760.
List of communions until 1760.
Accounts until 1760.

MARSHALLS.

Lieutenant Colonel W. M. Leake
The Bedington inventory, 1729.

STOCKHOLM.

THE GERMAN PARISH.

Baptismal Registers 1650—1750.

Marriage » 1650—1750.

KAMMARARKIVET (Record office of the Inland Revenue Department).

List of coinings. (Mynträknungen.)

Liquidations etc. (Likvidationer, försträckningar och leveranser 1620—1680, Handelsmannen Charles Boit angående Bollhuset här i staden.)

KUNGL. AKADEMIEN FÖR DE FRIA KONSTERNA (The Royal Academy of Fine Arts).

Notes by L. Looström.

KUNGL. BIBLIOTEKET (The Royal Library).

Proceedings of the Stockholm Goldsmiths' Guild.

The Eichhorn Collections.

NORDISKA MUSEET.

Proceedings of the Painters' Guild of Stockholm. 1650—1700.

RIKSARKIVET (The State Record Office).

Anglica: Letters to Leijoncrona from Swedes.

Letters to Leijoncrona from foreigners.

Letters to Leijoncrona from Members of the King's Council and Officials of the Chancellery. (Kungl. råd och kansliämbetsmän.)

Letters to Gyldenborg from the President of the Chancellery, the Office of the Chancellery etc. (Kanslipresidenten, kanslikollegium etc.)

Letters to Gyldenborg from Legations.

Registry of the Ambassadors Sparre and Ehrenstéen 1672.

Biographia: D. 1, H. 7, 10.

The Dahlberg Collection: Letters from Ehrenstrahl to Dahlberg.

The de la Gardie Collection: Letters to the Lord High Steward M. G. de la Gardie. (Index Published).

Letters and acts concerning the Royal Engineers. (Fortificationen.)

Gallica: Letters from Lillieroot. 1685.

Hollandica: Letters from J. Palmquist to Legations.

Registry of the Board of Trade (Kommerskollegii Registratur) 1670, 1676, 1677, 1690, 1696.

Registry of Queen Kristina Junr. (Drottning Christina d. y:s registratur) 1660—61. (Index published.)

Registry of the Kingdom of Sweden. (Riksregistraturet.)

Fine Art (Skön Konst).

The Stegeborg Collection. (Index published.)

The Tessin Collection.

STOCKHOLMS STADS ARKIV (Record Office of the City of Stockholm).

Census rolls of Stockholm 1650—1750.

STOCKHOLMS STADS RÅDHUSARKIV (The Stockholm City Hall Record Office).

Inventories: Bou: 1674: 1327; 1694: 1002; 1696: 674; 1710: 231; 1731: 553; 1743 II: 770.

No. 13 among sealed inventories of His Royal Majesty's lower »Borgrätt» 1714—1832.

Acts concerning Guilds of 1655. (1655 års Skråhandlingar.)

Petitions to the Magistrate 1678.

Acts concerning the Magistrate 1695 not arranged. (Oordnade magistratshandlingar.)

Acts not arranged. (Lösa handlingar.)

UPSALA.

UPSALA UNIVERSITETSBIBLIOTEK. (The Uppsala University Library.)

MSS. E 545 a, X 219, Z 101.

II.

PUBLISHED SOURCES.

- AGLIONBY, WILLIAM. Choice Observations upon the Art of Painting together with Vasari's Lives of the most eminent Painters from Cimabue to the time of Raphael and Michelangelo with an Explanation of the most difficult Terms. London, 1719.
- BARRI, G. (tr. by Lodge). Painter's Journey in Italy. London, 1679.
- BOSCHINI, MARCO. Le riche miniere della Pittura Veneziana. Venezia, 1674.
- BROWNE, ALEXANDER. Ars Pictoria or an Academy of drawing, painting, limming, etching . . . with an Appendix on Miniature Painting. London, 1675.
- BUCKERIDGE, B. Life of Sir G. Kneller. In R. de Piles: The art of painting, 3rd ed. London, 1750.
- DELLA CASA, GIOVANNI (tr. by du Hamel). Galathée ou l'art de plaire dans la conversation de Monsieur de la Case Archevesque de Benevent. 2nd Edition. Paris, 1688.
- Catalogues :*
- BANKES, H. Catalogue of portraits of Kingston Hall, seat of H. Bankes Esq. 1797.
- BARRETT, T. B. B. Pictures at Lee Priory, Kent. Lee Priory 1817.
- BATH, Marquis of. Pictures at Longleat, Warminster. London, 1881.
- BEDFORD, Duke of. Pictures at 81 Eaton Square. London, 1878.
- Pictures at Woburn Abbey, Beds. London, 1889.
- BRADFORD, Earl of. Pictures at Weston Park, Shifnal. London, 1888.
- BROWNLOW, Lord. Catalogue of Portraits at Belton House, seat of Lord Brownlow. 1797.
- BUNBURY, Sir HENRY BART. Pictures at Mildenhall Manor House, seat of Sir Henry Bunbury, Bart., 1905.
- BYRON, Lord. Pictures at Newstede. 1762.
- CARLISLE, Earl of. Catalogue of Castle Howard and Naworth Pictures. 1905.
- CLARENDON, Lord Chancellor. Catalogue of Portraits belonging to Lord Chancellor Clarendon, chiefly at the Grove, Watford.
- DARNLEY, Earl of. Pictures at Cobham Hall, Kent. 1877.
- HAMPTON COURT. Les délices des châteaux royaux. Windsor, 1785.
- The beauties of the Royal palaces. Windsor, 1801.
- HASTINGS, Marquis of. Pictures at Donnington Hall. 1869.
- KINNOUL, Earl of. Catalogue of portraits belonging to the Earl of Kinnoull at Dupplin Castle, Scotland. 1799.
- Konstföreningens offentliga exposition, maj 1884. Stockholm, 1884.
- LECONFIELD, Lord. Pictures in Petworth House, Sussex. London, 1856.
- LEEDS, Duke of. Pictures belonging to, . . . London, 1902.
- MARLBOROUGH, Duke of. Blenheim Palace pictures. London, 1862.
- NEVILLE, Mr. Catalogue of portraits belonging to Mr. Neville of Billingbeare House. 1797.
- ORMONDE, Lord. Pictures at Kilkenny Castle, Ireland. Kilkenny, 1875.
- RIBBLESDALE, Lord. Pictures at Gisburne Park. Clitheroe, 1888.
- Sale Catalogues:*
- London: Bernal Collection 1855.
- Chamberlain and Pearce.
- Christie, Manson and Woods. c. 1760 to date.
- Cock.
- Doetsch, Henry. Sale of Coll. of London 1895.
- Dyke and Co.
- Foster.
- Hamilton Palace Collection 1882.

- Langford.
 Phillips.
 Robins.
 Robinson, Son, and Foster.
 Sotheby, Wilkinson and Hodge.
 Southgate and Co.
 Stockholm: Bokauktionskammaren.
 Bukowski.
 Hofving och Vinborg.
- SALISBURY, Lord. Pictures at Hatfield House, Herts. 1891.
 SPENCER, Earl. Pictures at Althorp House. London. 1851.
 STAMFORD, Earl of. Catalogue of pictures at Dunham, seat of Earl of Stamford, 1763.
 Swinstead House, inventory of, January 22, 1725.
 WARDE, Lieutenant. Pictures at Squerries Court, Kent. 1884.
 Wolterton House. Catalogue of Portraits at Wolterton House, seat of Lord Walpole. 1797.
 Daily Advertiser. London, January 12 and 25, 1744.
 DU FRESNOY, C. H. The Art of Painting translated by Dryden with a short account of the most eminent painters by Richard Graham. London, 1769.
 Gentleman's Magazine. London, October, 1743, p. 554.
 GUIFFREY, JULES. Nouvelles archives de l'art français, 2^{me} série, Tome IV. Paris, 1883.
 HERLUISSON, H. Actes d'état civil d'artistes français. Paris, 1873.
 Historical MSS. Commission. Publications. London, 1870 etc.
 JUNIUS, FRANCISCUS. De pictura veterum. Amsterdam, 1637.
 KEYSSLER, J. G. Neueste Reisen. Hannover, 1751.
 KNELLER, to Sir G., at his country seat. London, 1722.
 KÖHLER, JOHANN DAVID. Historische Müntz Belustigung I—XX. Altorfii, 1729 sq. Vol. XIII.
 DE LAIRESSE, GÉRARD (tr. by Fritsch). The Art of Painting. London, 1738.
 London Evening Post. London, October 25, 1743.
 Mercure de France, Paris, August 1718.
 MONTAIGLON, A. DE. Procès-Verbaux de l'Académie royale de peinture et de sculpture 1648—1793. Paris, 1875—92.
 PILES, R. DE. The Art of Painting and the Life of Painters. London, 1706.
 ——— Dialogue upon colouring. London, 1711.
 RICHARDSON, JONATHAN. Works. London, 1792. An Account on some of the Italian Basreliefs, Drawings, and Pictures in Italy with Remarks by Mr. Richardson Sen. and Junr. London, 1722.
 ROBERTS, J. A session of painters. London, 1725.
 SANDRART, J. VON. Academia Tedesca. Nürnberg, 1675.
 DE SCUDERY, M. Artamène ou le Grand Cyrus. Paris, 1661.
 SMITH, Marshall. The Art of Painting, London, 1687.
 Société de l'histoire de l'art français. Nouvelles archives de l'art français. Paris, 1883.

B. LITERATURE.

I.

BIBLIOGRAPHIES AND BOOKS OF REFERENCE.

- ANREP, Gabriel. Svenska Adels ättartaflor. Stockholm 1658—64.
 The Book Hunter. London, 1882.

- BRYAN, MICHAEL. Biographical and critical dictionary of painters and engravers. London, 1816, and several editions.
- BURKE, ARTHUR M. Key to ancient parish registers. London, 1908.
- BURKE, Sir. BERNHARD and P. Peerage and Baronetage, the Privy Council, Knightage and Companionage. London, 1922.
- KRUSE, JOHN. Die neuere Kunsthistorische Literatur in Schweden. Eine Übersicht von dr. John Kruse. Sonderabdruck aus der offiziellen Bericht über den Kunsthistorischen Kongress in Amsterdam 1898. Nürnberg, 1898.
- LACOMBE. Dictionnaire des portraits historiques. Paris, 1773.
- Dictionary, a new and general biographical. London, 1761—67.
- Dictionary of National Biography. London, 1885 etc. Re-issue 1908—12. Edited by John Murray, Ltd.
- HEINECKEN, C. H. VON. Dictionnaire des artistes dont nous avons des estampes. Leipzig, 1778—90.
- JELLINEK, A. L. Internationale Bibliographie der Kunstwissenschaft. Wien, 1902.
- MARSHALL, GEORGE W. Parish registers (Parish Registers Soc.). London, 1900.
- Genealogist's guide. Guildford, 1903.
- NAGLER, G. K. Neues allgemeines Künstler-Lexicon. München, 1835—52.
- Nordisk Familjebok. Stockholm, 1904—26.
- OJETTI, U., DAMI, L., TARCHIANI, N. La Pittura Italiana del Seicento e del Settecento alla Mostra di Palazzo Pitti. Milano—Roma, 1924.
- PILKINGTON, MATTHEW. Dictionary of Painters. London, 1798.
- REDGRAVE, SAMUEL. Dictionary of artists of British school. London, 1878.
- SCHLOSSER, JULIUS VON. Materialien zur Quellenkunde der Kunstgeschichte. Wien, 1914.
- Die Kunstliteratur. Wien, 1924.
- Svenska Autografsällskapet, skrifter och handlingar utgivna genom. Vol. 7. Almquist, J. A. Svensk genealogisk litteratur. Stockholm, 1905.
- Svenskt Biografiskt Lexikon. Stockholm 1927 sq.
- THIEME-BECKER's Künstlerlexikon. Leipzig 1907 sq.
- ÖRNBERG, V. Svenska ättartal, 1—11. Stockholm 1889—98. 12, 13 Vadstena 1909, 1913.

II.

ART LITERATURE.

- ACKERMANN, WILHELM A. Der Porträtmaler Sir G. Kneller. Lübeck, 1845.
- ANDRESEN, A. Handbuch für Kupferstichsammler. Leipzig, 1870—1873. (2 vols.)
- Antiquaries, Society of, London. Catalogue of pictures. London, 1864.
- Arkiv för Svensk konst och kulturhistoria, III. David Klöker Ehrenstrahl, Kurtzer Unterricht, Observationes und Regulen von der Mahlereij. Commented by G. M. Silfverstolpe. Stockholm, 1918.
- ARMSTRONG, Sir WALTER. Joshua Reynolds. München, 1907.
- Art Prices Current, Vol. I, IV—VI, IX. London, 1907—16.
- ASPELIN, ELIEL. Elias Brenner. Helsingfors, 1896.
- ASPLUND, KARL. Beskrivande Katalog över Konsul Hjalmar Wikanders Miniatyrssamling. Stockholm, 1920.
- Bannatyne Miscellany, the. (The Bannatyne Club, Edinburgh.) Accompt for portraits by G. KNELLER. Edinburgh, 1827.
- BATHURST, Earl. Pictures at Bathurst House, London. London, 1908.
- BERNARDI, V. Il Pittore Fra Vittore Ghislandi. Bergamo, 1918.

- Bibliotheca Hertziana, Römische Forschungen, No. 4. Giulio Mancini, *Viaggio per Roma*. Herausgegeben von L. SCHUDT. Leipzig 1923.
- Bibliothèque internationale de l'art.
- GENEVOY, A. *Le style Louis XIV*. Paris, 1886.
- Bibliothek Warburg. Studien No. 5. E. Panofsky. *Idea*. Leipzig u. Berlin, 1924.
- BODE, WILHELM VON. *Rembrandt. Beschreibendes Verzeichnis seiner Gemälde*. Paris, 1897—1905.
- BOUCHOT, H. *La miniature française*. Paris, 1907.
- BRITISH MUSEUM. *Catalogue of drawings by British artists preserved in the Dept. of Prints and Drawings*. Compiled by Laurence Binyon. London, 1898 sq.
- *Catalogue of drawings by British Artists and Artists of foreign origin working in Great Britain, preserved in Dept. of Prints and Drawings*. Compiled by Lawrence Binyon. Vol. II. London, 1900.
- *Catalogue of engraved British portraits in the Dept. of Prints and Drawings*. Compiled by F. O'Donoghue. London, 1908, sq.
- BROMLEY, HENRY. *Catalogue of engraved British portraits*. London, 1793.
- Brussels. *Exposition de la miniature en 1912 . . . recueil*. Brussels and Paris, 1913.
- BUCHLEUCH, Duke of. *Pictures at Montagu House*. London, 1898.
- *Pictures at Boughton House, Kettering*. Edinburgh, 1911.
- The Burlington Magazine for Connoisseurs. London, 1903 sq.
- BÖTTIGER, JOHN. *Hedvig Eleonoras Drottningholm*. Stockholm, 1897.
- Catalogue of 2nd National Portrait Exhibition at South Kensington*. London, 1867.
- CHEQUERS. *Catalogue of the principal works of art at Chequers*. London, 1923.
- CLOUZOT, HENRI. *Les émailleurs français sous Louis XIV*. *Revue de l'Art*, Paris Septembre 1911.
- COLLIER, JOHN. *The art of portrait-painting*. London, 1905.
- COLLINS-BAKER, C. H. *Lely and the Stuart portrait painters*. London, 1912.
- *Catalogue of Pictures in Petworth House*. London, 1920.
- *Lely and Kneller*. London, 1922.
- Connoisseur, the. *An illustrated magazine for collectors*. London, 1901 sq.
- CUNNINGHAM, ALLAN. *The life of the most eminent British painters*. London, 1846.
- CUST, LIONEL H. *National Portrait Gallery Catalogue*. London, 1901—2.
- *Historical Portrait Exhibition at Oxford*, 1904.
- *Illustrated catalogues*. Oxford, 1905, 06.
- *Sir Anthony Van Dyck, An historical study of his life and works*. London 1905.
- *Pictures at Buckingham Palace*. London.
- Devonshire. Society for Advancement of Science, etc. *6th Report of Committee on Works of Art in Devonshire*. Plymouth, 1885.
- Devonshire Association for the Advancement of Science, etc.
- *Reports of Committee on works of art in Devon*. Plymouth, 1880 sq.
- DEVONSHIRE, Duke of. *Pictures at Hardwick Hall*. 1903.
- *Miniatures at Devonshire House*. 1903.
- DILLON, Viscount. *Pictures at Ditchley, Enstone*. Oxford, 1908.
- DOBSON, H. A. *William Hogarth*. London, 1907.
- DOWNSHIRE, Marchioness of. *Exhibition held by . . . at 24 Belgrave Square in March 1885*. London.
- DRESDNER, A. *Die Kunstkritik ihre Geschichte und Theorie*. München, 1915.
- Dulwich College. *Picture catalogue by Sir E. Cook*. London, 1914 and 21.
- DUMONT, WILDEN, L. *Le portrait en France*. Paris, 1909.
- East Riding Portraits. 1903.
- EVANS, EDWARD. *Cat. of engraved portraits*. London, 1836—53.
- FOSTER, J. J. *British miniature painters*. London, 1898.

- FOSTER, J. J. *The Stuarts*. London, New York, 1902.
- *Miniature painters, British and foreign*. London, New York, 1903.
- *Samuel Cooper and the British miniature painters*. London, 1914—16.
- Führer zur Kunst No. 4.
- WOERMANN, K. *Die italienische Bildnismalerei der Renaissance*. Esslingen, 1905.
- FAIRHOLT, F. W. *Costume in England*. 3rd ed. London, 1885.
- FARRER, Rev. EDMUND. *Portraits in Suffolk houses (West)*. London, 1908.
- *The Yaxley Hall portraits*. 1917.
- FLETCHER, C. R. L. *Historical Portraits*. Oxford, 1909.
- FONTAINE, ANDRÉ. *Les Doctrines d'Art en France*. Paris, 1909.
- Gazette des Beaux Arts*. Paris, 1893. II: 411.
- GOSSE, EDMUND W. *British portrait painters*. Paris, 1906.
- Grafton Gallery Catalogues.
- GRANBERG, Olof. *Beskrifvande katalog öfver utställningen af äldre mästa restaflor*. Stockholm, 1884.
- *Till David Becks monografi*. *Tidskrift för Konstvetenskap*, 1919.
- GRAVES, ALGERNON. *A century of loan exhibitions, 1813—1912*. London, 1913—15.
- Greenwich Hospital. *Naval portraits in the Painted Hall*. Greenwich, 1889.
- *Naval gallery catalogue*. Greenwich. London, 1858.
- GRONAU, G. *Van Dycks Skizzenbuch zu Chatsworth*. *Zeitschrift für Bildende Kunst*, N. F. XIV, p. 320. Leipzig, 1902.
- GÖTHE, A. G. *Katalog öfver tafvelsamlingen på Finspång*. Stockholm, 1890.
- HAACK, FR. *Tintoretto als Portraitmaler*. *Zeitschrift für Bildende Kunst*, N. F. VIII. 1896, p. 128.
- HAHR, AUGUST. *Nederländsk konst*. Stockholm, 1898.
- *En gustaviansk målare*. Upsala 1898.
- *David von Krafft och den Ehrenstrahlska skolan*. Uppsala Universitets årsskrift. Uppsala, 1901.
- *Konst och konstnärer vid Magnus Gabriel de la Gardies hov*. Stockholm, 1904.
- *Svenska målade porträtt i Uppsala Universitets konstsamlingar*. Uppsala Universitets årsskrift. Uppsala 1904.
- *D. K. Ehrenstrahl*. Stockholm, 1905.
- *Stora Kopparbergs Bergslags A.-B.s porträtt- och tavelamlingar*. Uppsala, 1921.
- Hampton Court. *Pictures*. London, 1881.
- Handbuch der Kunstwissenschaft*, herausgegeben von Dr. A. E. BRINCKMANN. *Malerei und Plastik des Achtzehnten Jahrhunderts in Frankreich* von Dr. EMIL HILDEBRANDT. Wildpark Potsdam, 1924.
- HEATH, DUDLEY. *Miniatures*. London, 1905.
- HOERSCHELMANN, E. VON. *Rosalba Carrieri*. Leipzig, 1908.
- HULTMARK, EMIL. *Carl Fredrik von Breda*. Stockholm, 1915.
- *Ensvenskkonstnärsmästerverki Wiens Hofmuseum*. *Svenska Dagbladet*, Stockholm, 17. 11. 1912.
- *The Connoisseur*. London, 1913 p. 103 sq.
- HYMANS, HENRI. *Antonio Moro son œuvre et son temps*. Bruxelles, 1910.
- ILCHESTER, Earl of. *Pictures at Holland House*. 1904.
- Inner Temple, London. *Pictures*. London, 1915.
- Jahrbücher der Kunsthistorischen Sammlungen des A. H. Kaiserhauses*. Wien, 1883—84.
- JULIUS, ARVID. *Elfenbensnidaren Jean Cavalier*. Upsala, 1926.
- JUSTI, KARL. *Diego Velasquez und sein Jahrhundert*. Wien, 1888.
- Klassiker der Kunst.
- III. Tizian von OSCAR FISCHEL. Stuttgart u. Leipzig, 1907.
- VI. Velasquez von WALTER GENSEL. Stuttgart u. Leipzig, 1908.
- XIII. Van Dyck von EMIL SCHAEFFER. Stuttgart u. Leipzig, 1909.

- KNELLER, Sir G., and his friends. London, 1860.
- D'KERLING, ELSA. Sir Joshua Reynolds. London, 1902.
- KRUSE, JOHN. Katalog över Retrospektiva utställningen i Stockholm 1898. Stockholm, 1898.
- KUTTER, P. Joachim v. Sandrart als Künstler. Strassburg, 1907.
- LAGERHOLM, O. W. Ehrenstrahl och allegorin. Upsala, 1883.
- LEISCHING, ED. Die Bildnisminiatur in Österreich. Wien, 1907.
- LEMBERGER, ERNST. Portrait miniatures of five centuries. London, 1912.
- LEMONNIER, H. L'art français au temps du Louis XIV. Paris, 1911.
- LEVERTIN, OSCAR. Samlade skrifter. Stockholm, 1908—12.
- 19. Utländsk konst.
- 21. Niclas Lafrensen d. y.
- LIVERPOOL. 3:rd Earl of. Catalogue of Portraits belonging to 3:rd Earl of Liverpool at 2, Carlton House Terrace. London, 1905.
- LIVERPOOL, 4:th Earl of. Pictures at 2 Carlton House Terrace. 1905 (Vide also under »PORTMAN, H. B.»)
- Loan Exhibitions. (Vide under GRAVES, ALGERNON.)
- LODGE, EDMUND. Portraits of illustrious personages. London, 1821—34.
- LOOSTRÖM, LUDVIG. Den svenska konstakademien under det första århundradet av hennes tillvaro 1735—1835. Stockholm, 1887—91.
- LUGT, FRITZ. Le Portrait-Miniature. Amsterdam, 1917.
- LUND, E. F. S. Danske Maalede Portretter. Kiøbenhavn, 1895—1907.
- Makers of British Art. Baldwin Brown, W. H. William Hogarth. London, 1905.
- MARANGONI, MATTEO. La Scuola bolognese alla Mostra del Rittratto a Firenze. L'Arte 1911, p. 211 sq.
- MARCEL, P. Charles Le Brun. Paris, 1909.
- Meddelanden från Nordiska Muséet. Stockholm, 1898.
- MANWARING, ELIZABETH WHEELER. Italian Landscape in Eighteenth Century England. New York, 1925.
- J. MERIDEW. Catalogue of Engraved Portraits of Persons connected with the County of Warwick. Coventry, 1848.
- METCALFE, WALTER C. Visitations of Suffolk. Exeter, 1882.
- MICHEL, A. Histoire de l'Art. Paris, 1905—25.
- MICHEL, EMIL. Rubens, sa vie, son œuvre et son temps. Paris, 1900.
- MIREUR. Dictionnaire des Ventes d'Art. Paris, 1901—12.
- MORGAN, J. PIERPONT. Miniature collection. Compiled by Dr. G. C. Williamson. London, 1906.
- NYARI, A. Der Portraitmaler Johann Kuptezskij. Wien, 1888.
- The Nationalmuseum, Munich. Catalogues.
- Tha Nationalmuseum, Stockholm. Catalogues and Inventaries.
- Meddelanden från Nationalmuseum 1895—1905.
- Nationalmusei Årsbok. Stockholm, 1906 sq.
- National Portrait Gallery, London. Catalogues.
- Numismatic. IV Series. London, 1919.
- OSWALD, Lord. St. Pictures at Nostell Priory, Wragby. 1915.
- Painter-Stainers' Company, London. Pictures in Painters Hall. London, 1908.
- PEEL, F. W. Hogarth and his house. London, 1904.
- Physicians, Royal College of. Pictures. London, 1900.
- PLANCHÉ, JAMES R. Dress and habits of the people of England. London, 1842.
- Cyclopedia of costume. London 1876—9.
- History of British costume. 3rd ed. London, 1907.
- POOLE, Mrs. R. L. Portraits at Oxford. Oxford, 1912 etc.
- The Portfolio, London. 1884, p. 176.

- PORTLAND, Duke of. Pictures at Welbeck Abbey. Compiled by C. FAIRFAX MURRAY. London, 1894.
- Miniatures at Welbeck Abbey. Compiled by R. W. GOULDING. Oxford, 1916.
- PORTMAN, H. B. Pictures at Buxted Park. (Formerly property of Earl of Liverpool). 1903.
- Propyläen Kunstgeschichte, No. 11 and 12.
- WEISBACH, W. Die Kunst der Barock.
- FRIEDLÄNDER, M. Die niederländische Maler. Berlin, 1923—4.
- Publicatiën, Rijks-geschiedkundige. No. 10.
- ORBAAN, J. A. F. Beschieden in Italië omtrent Nederlandsche kunstenaars en geleerden. Gravenhaag, 1911.
- Quellenschriften zur holländischen Kunstgeschichte, VII. R. HOECKER. Den Grondt der Edel vry Schilder—Const von Karel van Mander. Haag, 1916.
- RADNOR, Earl of. Pictures at Longford Castle. London 1909.
- M. REISET. Catalogue du Louvre. Paris, 1883.
- RICCI, CORRADO. Die Florentiner Porträt-Ausstellung. Zeitschrift für Bildende Kunst, N. F. XXII, p. 173 sq. Leipzig, 1911.
- RIEGL, A. Die Entstehung der Barockkunst in Rom. Wien, 1908.
- The Rijks-Museum at Amsterdam.
- Catalogue of the pictures, miniatures, pastels, framed water colour drawings, etc., in the Rijks-Museum at Amsterdam. By B. W. F. VAN RIEMSDIJK. Amsterdam, 1905, 1910, 1914.
- ROOSWAL, J. A. E. Svenskt Konstgalleri. Stockholm, 1912.
- SACKVILLE, Lord. Pictures at Knole House, Sevenoaks. Sevenoaks, 1906.
- SCHARFF, GEORGE. Catalogue of the pictures at 81 Eaton Square, London. London, 1878.
- VON SCHLOSSER, JULIUS. Die Kunst und Wunderkammern der Spätrenaissance. Leipzig, 1908.
- SCHMERBER, H. Betrachtungen über die italienische Malerei im 17. Jahrhundert. Strassburg, 1906.
- SENSIER, A. Journal de Rosalba Carriera. Paris, 1865.
- SIRÉN, O. Carl Gustaf Pilo. Stockholm, 1902.
- Leonardo da Vinci. Stockholm, 1911.
- SJÖBERG, NILS. Porträtt av svenska läkare och apotekare. Stockholm, 1910.
- SMITH, J. C. British Mezzotinto Portraits. London, 1883.
- SPIELMANN, M. H. British portraitpainting. London, 1910.
- SPONSEL, J. L. Sandrarts Teutsche Akademie kritisch gesichtet. Dresden, 1898.
- STOKES, H. Velazquez his life and works. London, 1903.
- STRÖMBOM, SIXTEN. Porträttmålaren Lorenz Pasch. Stockholm, 1915.
- SULLY, JAMES. Italian travel sketches. London, 1912.
- SULZER, J. G. u. C. F. v. BLANKENBURG. Theorie der Schönen Künste. Leipzig, 1792—94.
- TARCHIANI, N. La Mostra del Ritratto Italiano in Palazzo Vecchio, Rassegna d'Arte 1911, p. 77.
- UPMARK, GUSTAF. Guld- och silversmeder i Sverige 1520—1850. Stockholm, 1925.
- WAETZOLDT, W. Die Kunst des Porträts. Leipzig, 1908.
- Wallace Collection, London. Miniatures. London, 1906.
- WALPOLE, HORACE. Portraits at Houghton. 2nd ed. London, 1752.
- A description of the villa of Mr. Horace Walpole at Strawberry Hill. Strawberry Hill, 1784.
- Robins' sale catalogue of contents of Strawberry Hill. London, 1842.
- Strawberry Hill sale. Names of purchasers, and prices. London, 1842.
- Letters. London, 1861.
- Anecdotes of painting. London, 1888.
- Walpole Society. Annual Report. London, 1920—21.
- WILLIAMSON, G. C. (Cp. also under Morgan.) The portrait miniature from Holbein to Ross. London, 1897.
- The History of portrait miniatures. London, 1904.
- Portrait Miniatures. The Studio, Spring number. London, 1910.

- WILLIAMSON, G. C. The miniature collector. London, 1921.
 Wittelsbacensia, Katalog der. München, 1909.
 VOSS, HERMANN. Die Malerei der Spätrenässence in Rom und Florenz. I, II. Berlin, 1920.
 WRANGEL, E. Till drottning Kristinas ikonografi. Tidskrift för Konstvetenskap. Stockholm, 1910.

III.

BIOGRAPHICAL WORKS AND BOOKS PERTAINING TO THE HISTORY OF CIVILIZATION.

- ADDISON, JOSEPH. Addisoniana. London, 1803.
 ANJOU, A. Kungl. Svea Hofrätts presidenter samt embets- och tjänstemän 1614—1889. Stockholm, 1889.
 ARCKENHOLTZ, JOHAN. Memoires concernant la reine Christine. Amsterdam e Leipzig, 1751—60.
 ASETON, JOHN. Social life in the reign of Queen Anne. London, 1882.
 BARRETT-LENNARD, THOMAS. Account of the families of Lennard and Barret. London, 1908.
 BERG, WILHELM. Samlingar till Göteborgs stads historia. Göteborg, 1920.
 BICKLEY, F. L. The life of Matthew Prior. London, 1914.
 BILDT, CARL. S. Birgittas hospital och den svenska kolonien i Rom på 1600-talet. Historisk Tidskrift, Vol. XV. Stockholm, 1895.
 BOURGEOUS, E. Le grand siècle. Paris, 1896.
 BRASCH, C. H. Prins Georg av Danmark. Kiøbenhavn, 1890.
 BURTON, JOHN HILL. A history of the reign of Queen Anne. Edinburgh and London, 1880.
 DENNY, Rev. H. L. Lyster. Memorials of an ancient house. Edingubrg, 1913.
 FABER, HARALD. Danske og Norske i London og deres Kirker. Kiøbenhavn, 1915.
 FLODMARK, J. Bollhusen och lejonkulan. Stockholm, 1897.
 GILLJAM, I. F. Invigningsskrift med anledning av Norra Latinläroverkets nya läroverksbyggnad 1880. Stockholm, 1880.
 HALLMAN, MILA. Målare och urmakare, flickor och lösdrevare. Stockholm, 1916
 — Jan Klopper och hans hustru. Stockholm, 1920.
 HEATHCOTE, E. D. The families bearing the name of Heathcote. Winchester, 1899.
 HERVEY. The Naval History of Great Britain. London, 1779.
 LANG, ANDREW. Prince Charles Edward. London, 1900.
 LARSSON, HUGO. Grefve Karl Gyllenborg i London åren 1715—17. Göteborg, 1891.
 LEWIS, Lady THERESA. Lives of the friends and contemporaries of Lord Chancellor Clarendon. London, 1852.
 LIPSCOMB, G. History of Buckinghamshire. London, 1847.
 LOCKER, WILLIAM. Naval Commanders. London, 1832.
 LYTE, Sir H. C. M. History of Dunster. London, 1909.
 MACNAMARA, F. N. Memorials of the Danvers family. London, 1895.
 MORTENSEN, JOHAN. Sverige i England. Göteborg, 1923.
 NICHOLS, JOHN. Literary anecdotes. London, 1912—15.
 PARRY, JOHN D. Woburn and its Abbey. London, 1831.
 Personhistorisk Tidskrift. Stockholm, 1888 sq.
 RICHARDSON, B. W. The Asclepiad. London, 1884—95, Vol. VI.
 Samfundet S:t Eriks Årsbok. Stockholm, 1903 sq.
 SCHÜCK, HENRIK. William Shakspeare och hans tid. Stockholm, 1915.
 — Från det forna Upsala. Stockholm, 1917.
 — Allmän Litteraturhistoria. Stockholm, 1919—26.

- SIMONSON, IVAR. Nicolas De Vallari. En fransk äventyrare vid drottning Kristinas hov. Personhistorisk Tidskrift. Stockholm, 1922.
- SJÖSTRAND, M. Maria skola. Stockholm, 1882.
- SEYMOYR, CHARLES. 6th Duke of Somerset. Memoirs of the life, family and character of Charles, 6th Duke of Somerset. London, 1749.
- SYDNEY, W. C. Social life in England 1660—90. London, 1892.
- SÖDERHJELM, T. och W. Italiensk Renässans. Litteratur- och kulturstudier. Stockholm, 1912.
- TROLLE BONDE, CARL. Anteckningar om Bondesläkten. Lund 1895 sq.
- VERNEY, F. P. Memoirs of the Verney family. London, 1904.
- VERNEY, M. M. Memoirs of the Verney family of Claydon House, 1600—96. London, 1892—9.
- YOUNG, ARTHUR, F. R. S. Tour in Ireland, 1776—8. Published in Pinkerton's »Voyages and travels». London, 1809. Vol. 3.
- WRANGEL, F. U. Stockholmiana. Stockholm, 1910.

PLATES



MICHAEL DAHL: RACHAEL RUSSELL, DUCHESS OF DEVONSHIRE

PETWORTH HOUSE



SIR GODFREY KNELLER: JANE NEEDHAM, MRS. MYDDELTON

HAMPTON COURT. COPYRIGHT OF H. M. THE KING



MICHAEL DAHL: UNKNOWN MAN

HESELBY CASTLE



MICHAEL DAHL: RICHARD MORLEY

MEDINGE



MICHAEL DAHL: KRISTINA, QUEEN OF SWEDEN

GRIMSTHORPE CASTLE



MICHAEL DAHL: FREDERICK, DUKE OF SCHOMBERG

NUNEHAM PARK



MICHAEL DAHL: GREVILLE VERNEY

LONDON



MICHAEL DAHL: GEORGE(?) VERNEY

LONDON



MICHAEL DAHL: CHRISTOFFER LEIJONCRONA

KÄLLUNDA



MICHAEL DAHL: FRANÇOISE LEIJONCRONA

KÄLLUNDA



MICHAEL DAHL: HEDVIG RAPPE

KÄLLUNDA



MICHAEL DAHL: CATHERINE LEVESON, LADY WYNDHAM

PETWORTH HOUSE



MICHAEL DAHL: JANE TEMPLE, COUNTESS OF PORTLAND

PETWORTH HOUSE



MICHAEL DAHL: MARY SOMERSET, DUCHESS OF ORMONDE

PETWORTH HOUSE



MICHAEL DAHL: MARGARET SAWYER, COUNTESS OF PEMBROKE

PETWORTH HOUSE



MICHAEL DAHL: JULIANA ALINGTON, VISCOUNTESS HOWE

PETWORTH HOUSE



MICHAEL DAHL: GEORGE, PRINCE OF DENMARK

KENSINGTON PALACE. COPYRIGHT OF H. M. THE KING



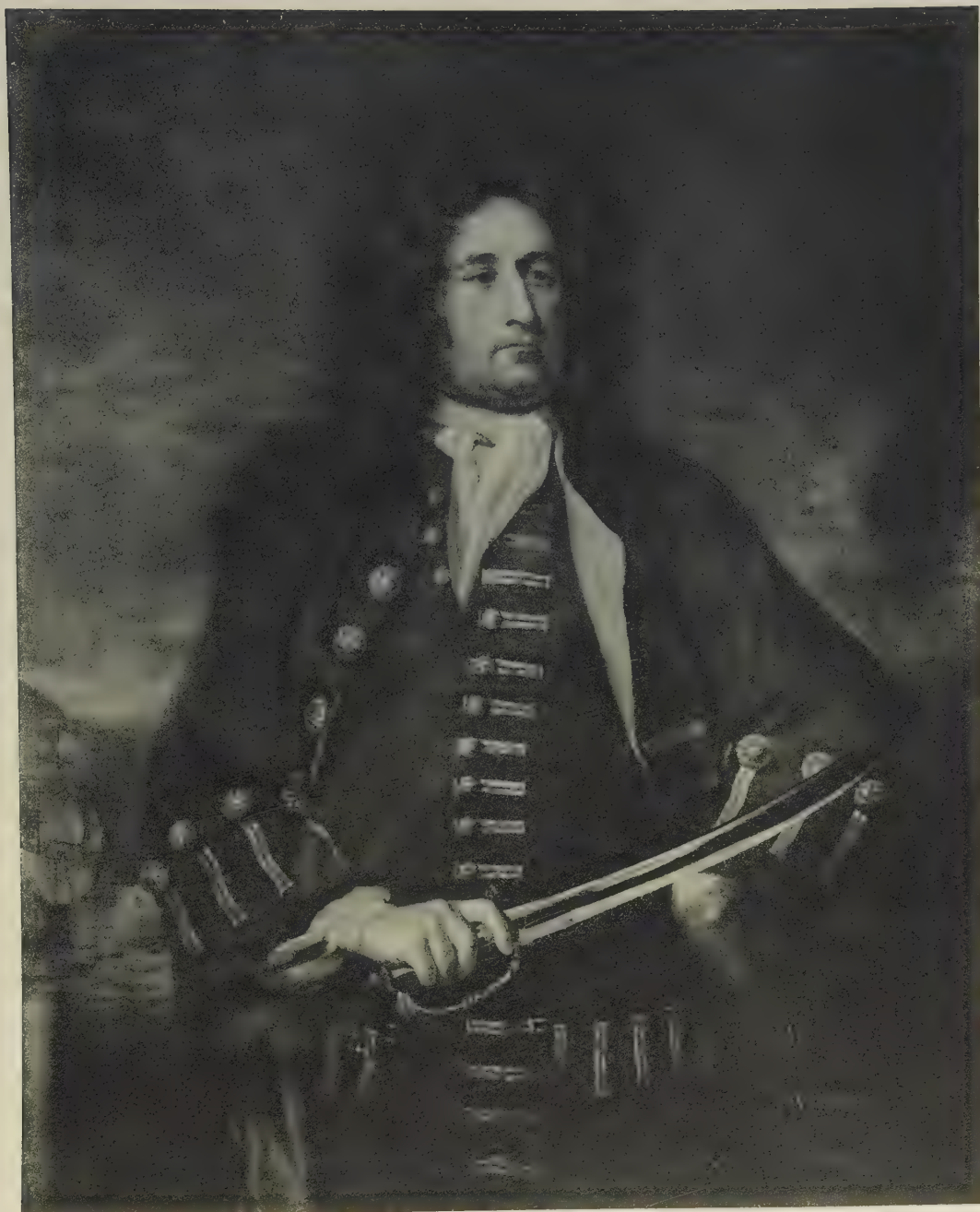
MICHAEL DAHL: SARAH JENNINGS, DUCHESS OF MARLBOROUGH

NATIONAL PORTRAIT GALLERY



MICHAEL DAHL: QUEEN ANNE AS PRINCESS

NATIONAL PORTRAIT GALLERY



MICHAEL DAHL: VICE-ADMIRAL SIR THOMAS HOPSON

GREENWICH HOSPITAL



MICHAEL DAHL: COUNT CARL BONDE

TJUSTERBY



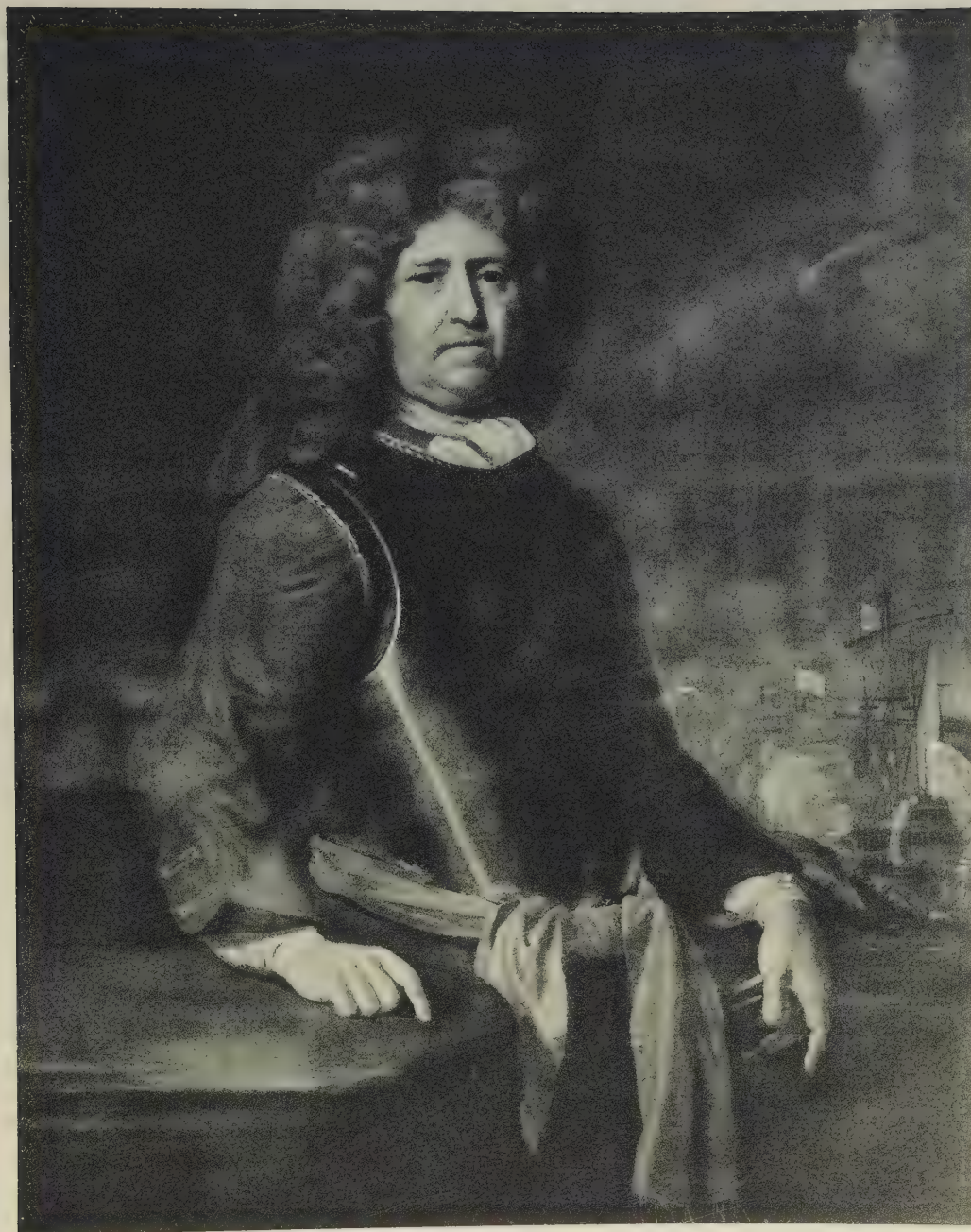
MICHAEL DAHL: COUNTESS MAJA GUSTAVA BONDE

TJUSTERBY



MICHAEL DAHL: REAR-ADMIRAL BASIL BEAUMONT

GREENWICH HOSPITAL



MICHAEL DAHL: ADMIRAL SIR JOHN MUNDEN

GREENWICH HOSPITAL



MICHAEL DAHL: REAR-ADMIRAL SIR WILLIAM WHETSTONE

GREENWICH HOSPITAL



MICHAEL DAHL: ADMIRAL SIR JAMES WISHART

GREENWICH HOSPITAL



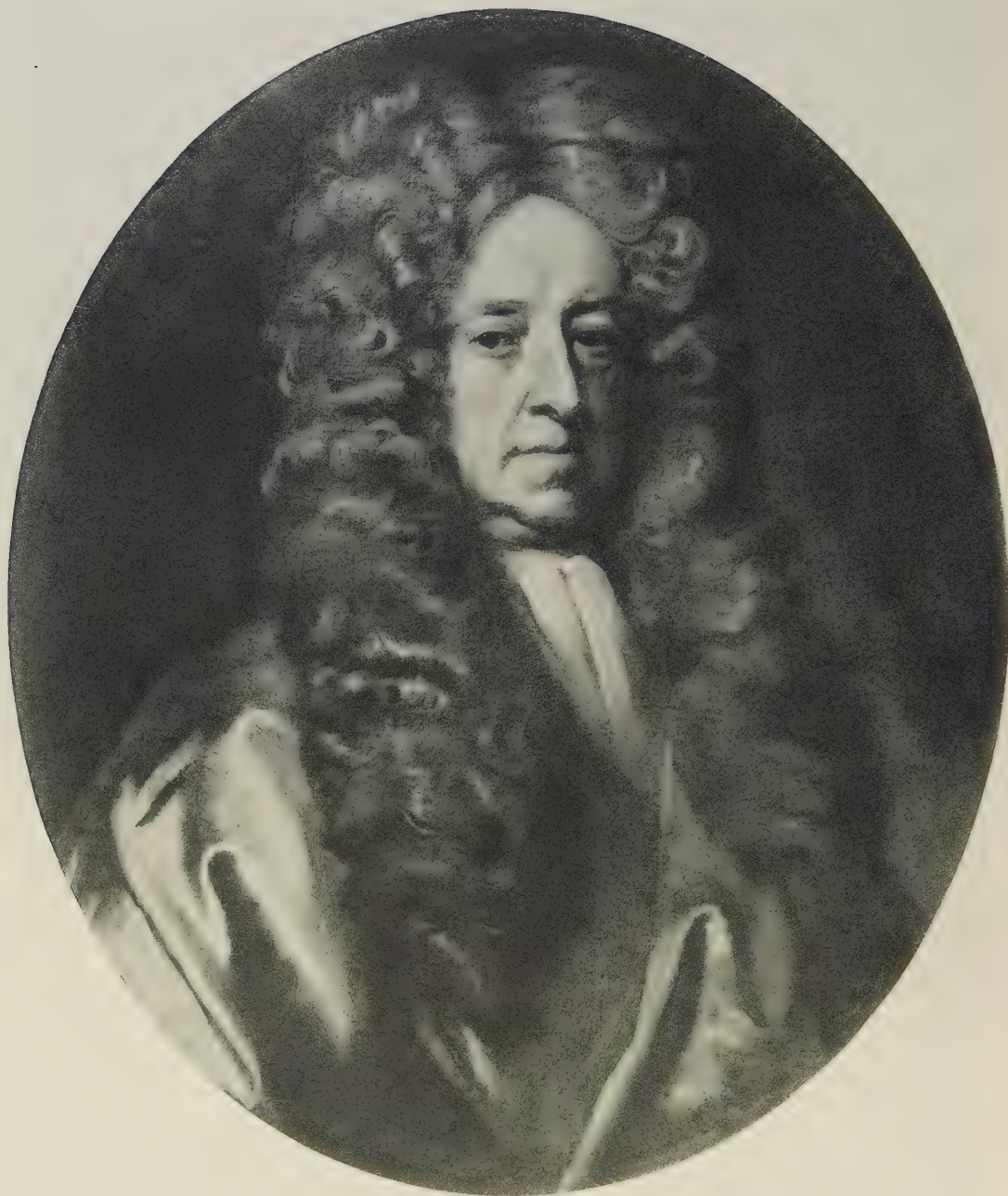
MICHAEL DAHL: ADMIRAL SIR GEORGE ROOKE

MERSHAM LE HATCH



MICHAEL DAHL: QUEEN ANNE

HEWELL GRANGE



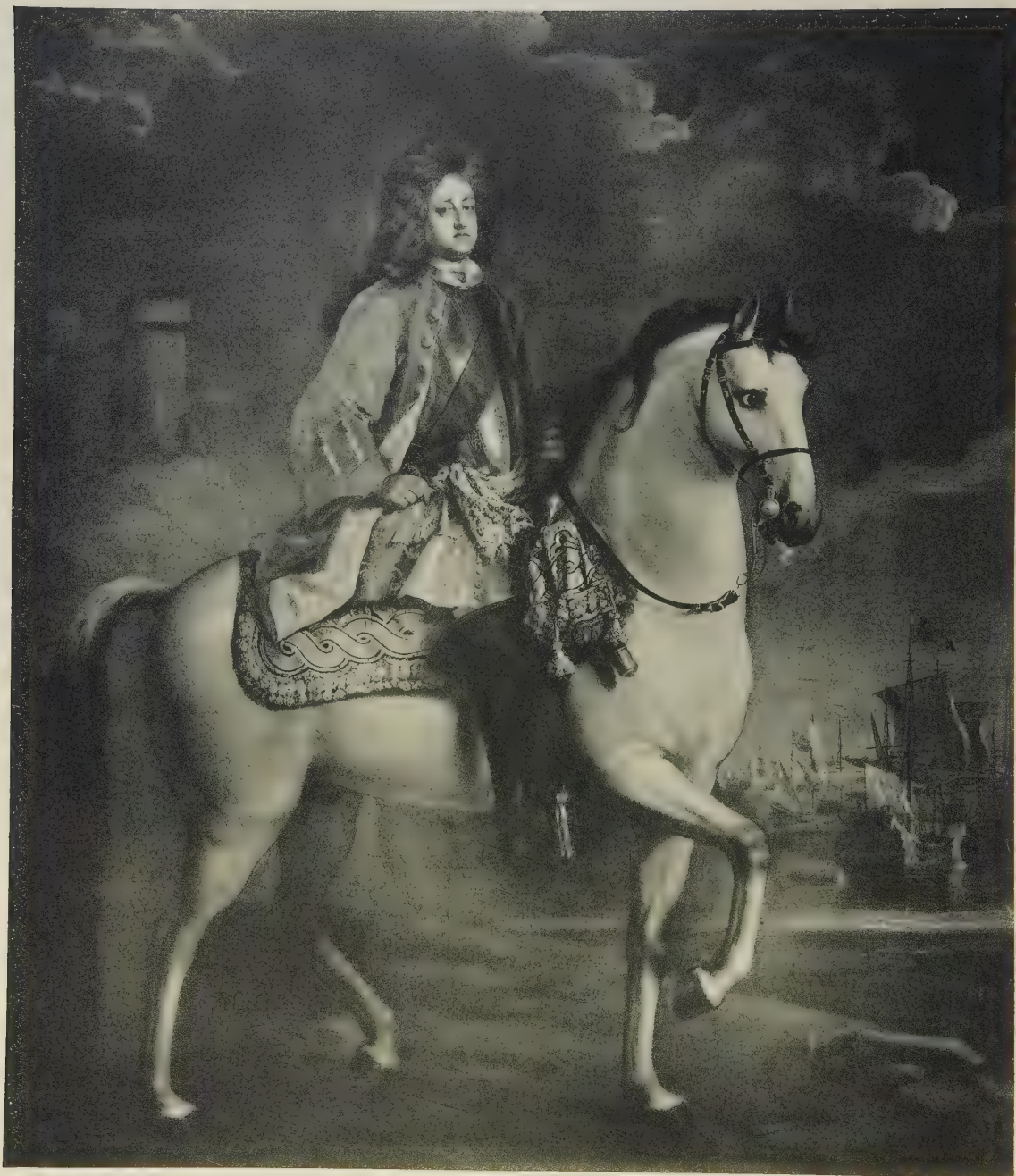
MICHAEL DAHL: FRANCIS NEWPORT, 1:ST EARL OF BRADFORD

WESTON



MICHAEL DAHL: HENRY NEWPORT, 3:RD EARL OF BRADFORD

WESTON



MICHAEL DAHL: GEORGE, PRINCE OF DENMARK

KENSINGTON PALACE. COPYRIGHT OF H. M. THE KING



MICHAEL DAHL: COLONEL JAMES PENDLEBURY

MERRIVALE HALL



MICHAEL DAHL: JAMES BUTLER, 2:ND DUKE OF ORMONDE

NATIONAL PORTRAIT GALLERY



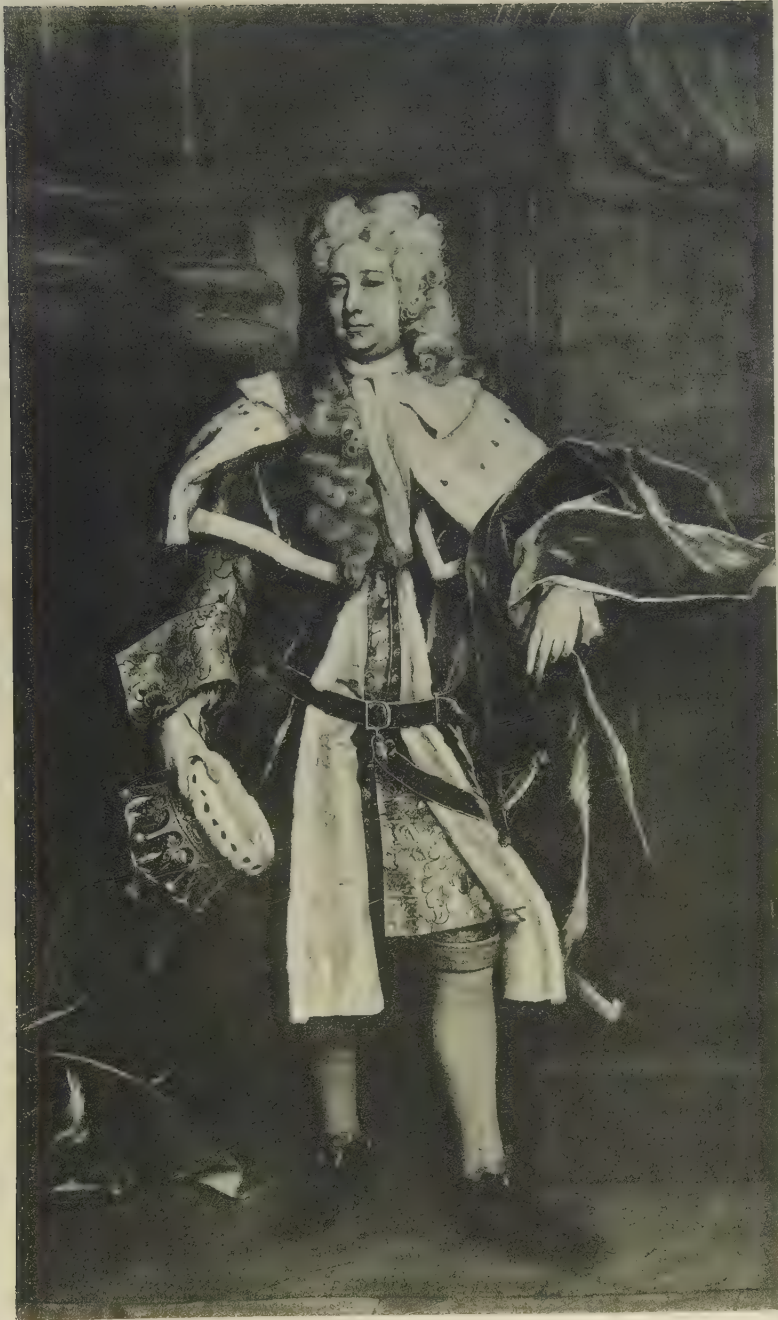
MICHAEL DAHL: CHARLES XII OF SWEDEN

NATIONALMUSEUM, STOCKHOLM



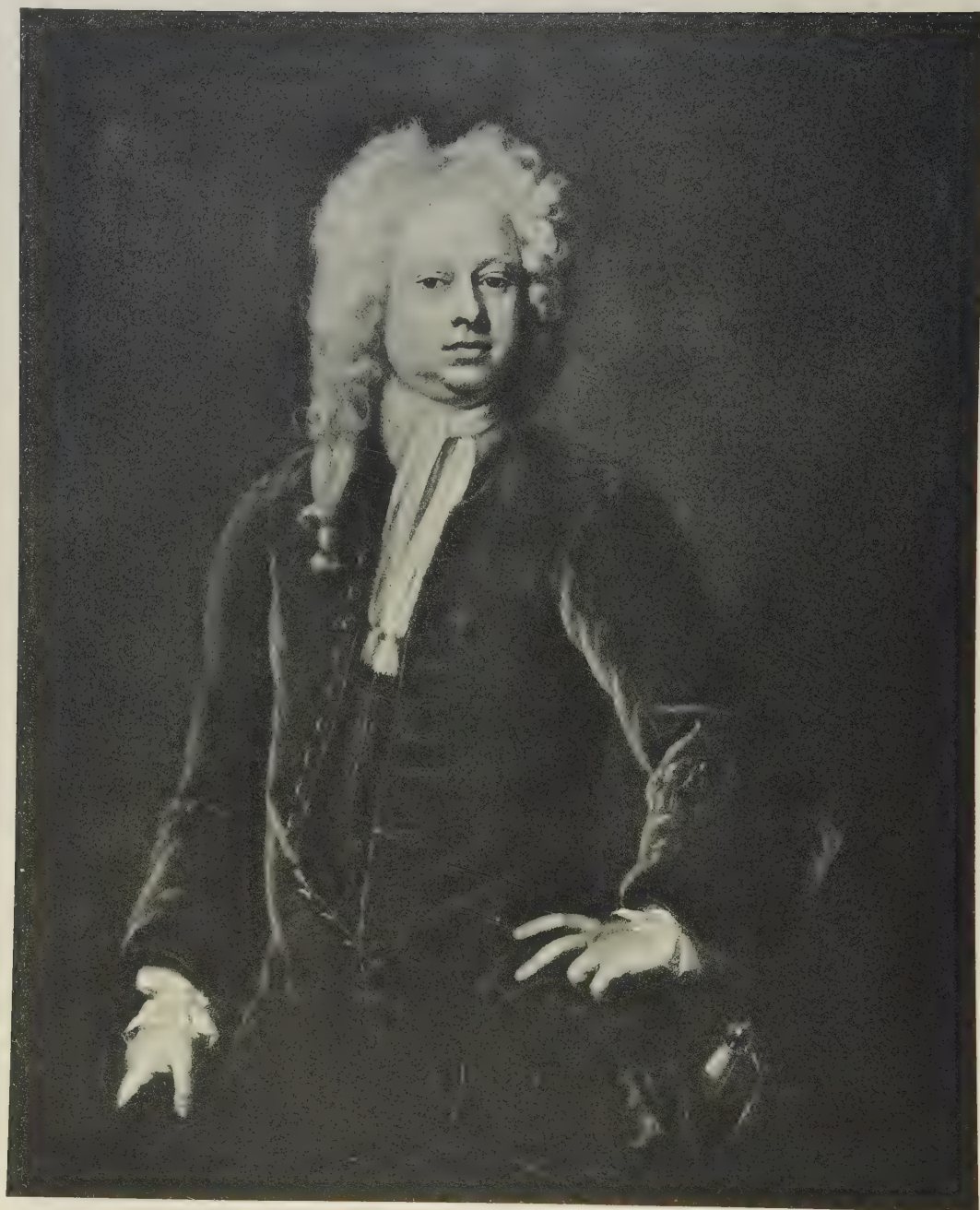
MICHAEL DAHL: MISS ELIZABETH EVELYN

NUNEHAM PARK



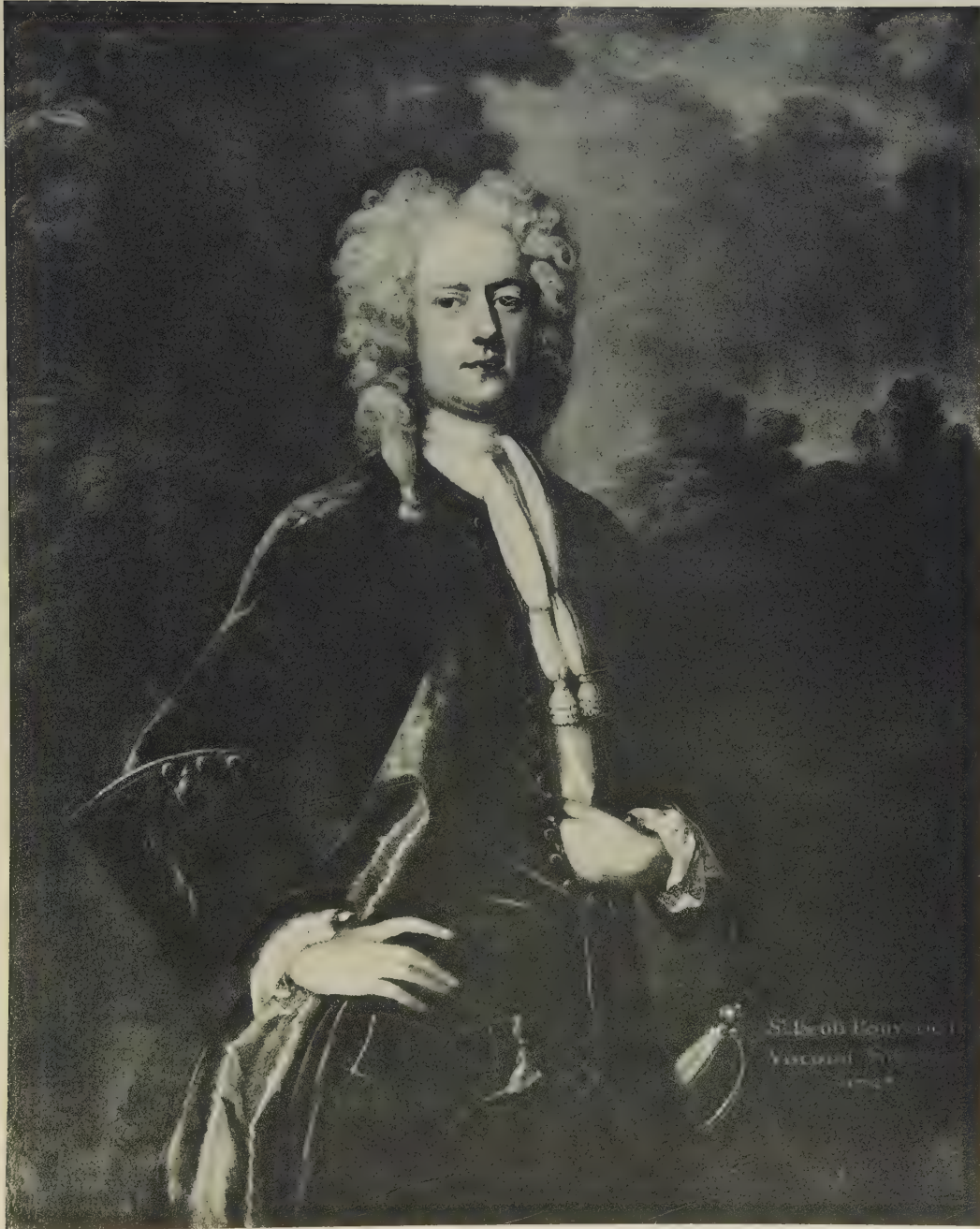
MICHAEL DAHL: NICHOLAS LEAKE, 4:TH EARL OF SCARSDALE

NATIONALMUSEUM, STOCKHOLM



MICHAEL DAHL: SIR EDWARD DES BOUVERIE

LONGFORD CASTLE



MICHAEL DAHL: JACOB DES BOUVIERE, 1:ST VISCOUNT FOLKESTONE

LONGFORD CASTLE



MICHAEL DAHL: WILLIAM LUCKYN, 1:ST VISCOUNT GRIMSTON

GORHAMBURY



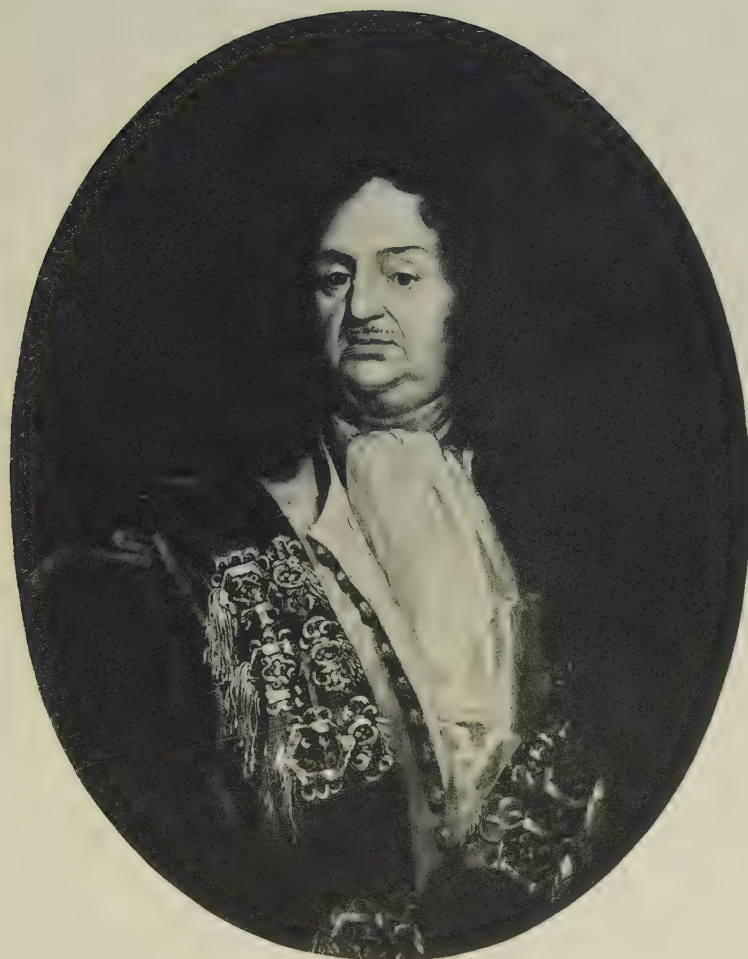
MICHAEL DAHL: JANE COOKE, VISCOUNTESS GRIMSTON

GORHAMBURY



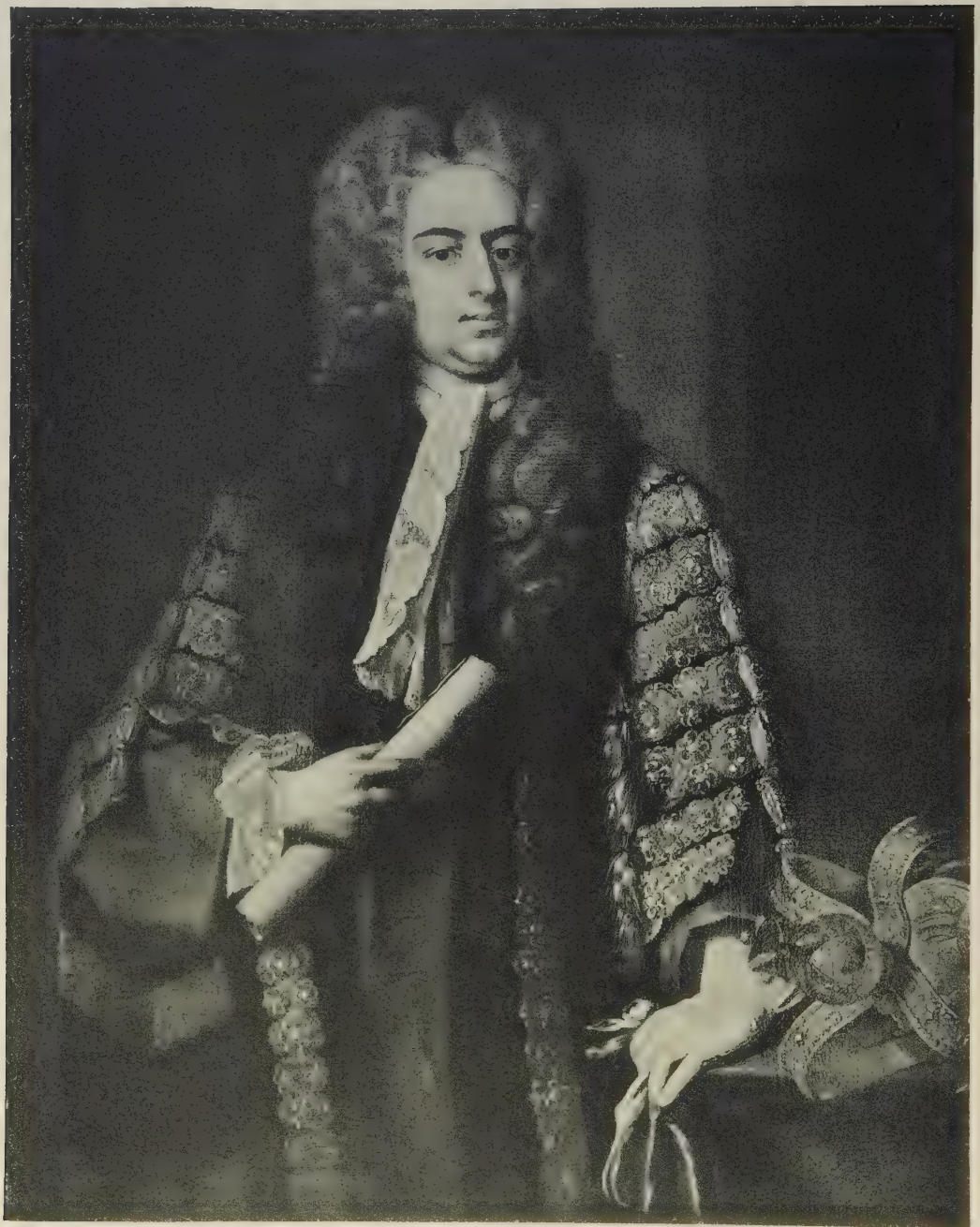
MICHAEL DAHL: MRS. CATHERINE BRISTOW

SQUERRYES COURT



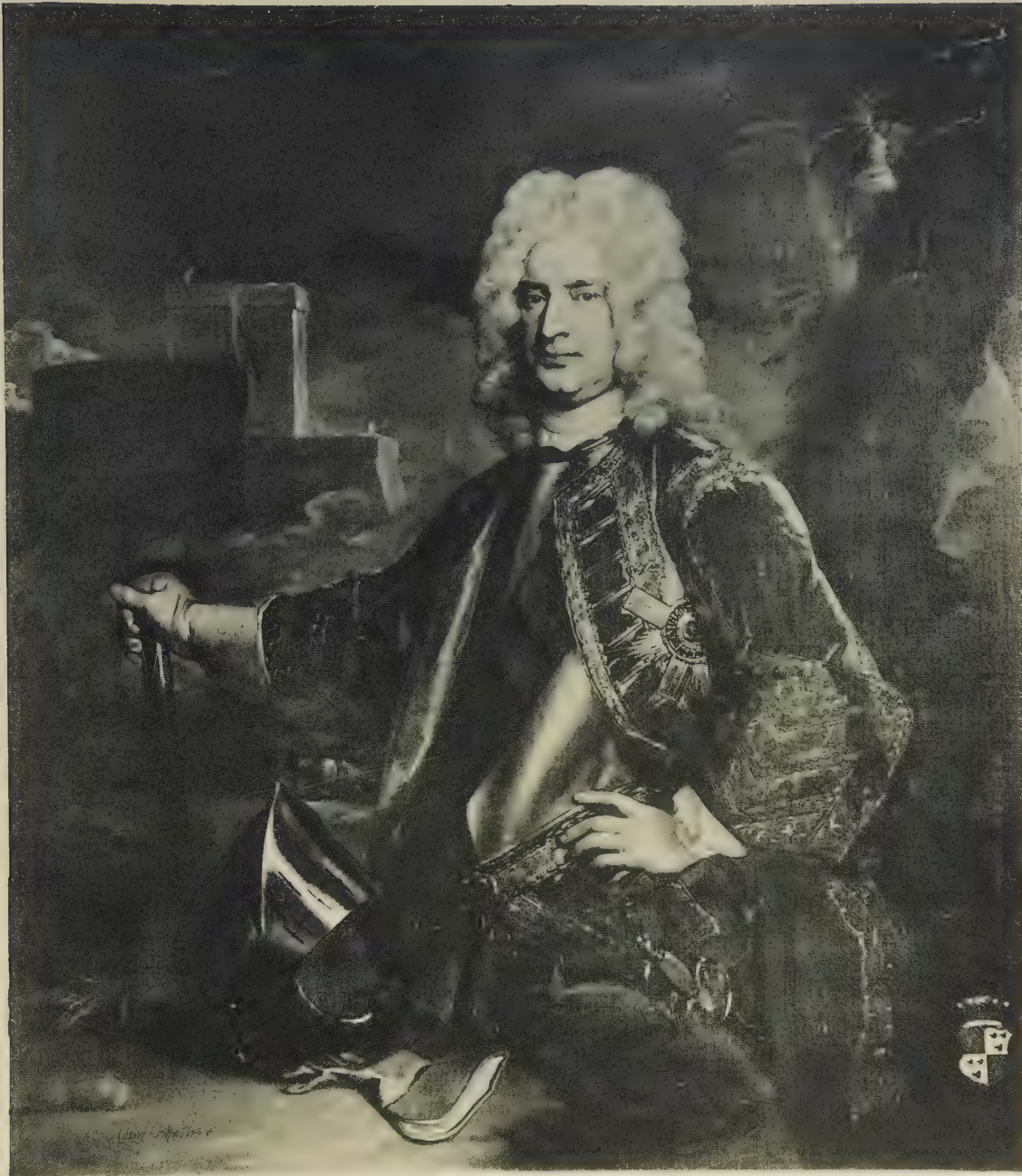
HANS HYSING (?): JOHAN BERGENHIELM

UPSALA UNIVERSITY



HANS HYSING: ARTHUR ONSLOW

WADHAM COLLEGE, OXFORD



HANS HYSING: WILLIAM, 1:ST EARL OF CADOGAN

GOODWOOD



HANS HYSING: WILLIAM IV, PRINCE OF ORANGE

RIJKSMUSEUM, AMSTERDAM



CHARLES BOIT: WRIOTHESLEY RUSSELL AND ELIZABETH HOWLAND,
2:ND DUKE & DUCHESS OF BEDFORD

WOBURN ABBEY



1. CHARLES BOIT: WILLIAM LORD RUSSELL, 2. CHARLES BOIT: WRIOTHESLEY RUSSELL,
2ND DUKE OF BEDFORD

WOBURN ABBEY



WOBURN ABBEY



3. CHARLES BOIT: RACHEL WRIOTHESLEY,
LADY RUSSELL

COLLECTION OF EARL SPENCER



1. CHARLES BOIT: LEOPOLD I., EMPEROR OF AUSTRIA

COLLECTION DAVID WEILL, PARIS



2. CHARLES BOIT: LEOPOLD I., EMPEROR
OF AUSTRIA

LOUVRE



1. CHARLES BOIT: JOHN WILLIAM,
ELECTOR PALATINE

NATIONALMUSEUM, MUNICH



2. CHARLES BOIT: MARY ANNE LOUISE,
2:ND WIFE OF JOHN WILLIAM,
ELECTOR PALATINE

NATIONALMUSEUM, MUNICH



CHARLES BOIT: THE IMPERIAL FAMILY OF AUSTRIA 1703

STATE MUSEUM, VIENNA



1. CHARLES BOIT: JOHN CHURCHILL,
1:ST DUKE OF MARLBOROUGH

COLLECTION OF EARL SPENCER



2. CHARLES BOIT: LADY ANNE CHURCHILL,
COUNTESS OF SUNDERLAND

COLLECTION OF EARL SPENCER



3. CHARLES BOIT: SARAH JENNINGS,
DUCHESS OF MARLBOROUGH

COLLECTION OF EARL SPENCER



1. CHARLES BOIT: JOHN CHURCHILL,
1:ST DUKE OF MARLBOROUGH

COLLECTION OF EARL SPENCER



2. CHARLES BOIT: UNKNOWN WARRIOR

LOUVRE



1. CHARLES BOIT: QUEEN ANNE

RIJKSMUSEUM, AMSTERDAM



2. CHARLES BOIT: GEORGE FREDERICK HANDEL

MADRESFIELD COURT



CHARLES BOIT: LOUIS XIV

LOUVRE



1. CHARLES BOIT: PHILLIPPE,
DUKE OF ORLEANS

LOUVRE



2. CHARLES BOIT: MAURICE,
MARSHAL SAXE

MUSÉE CONDÉ, CHANTILLY



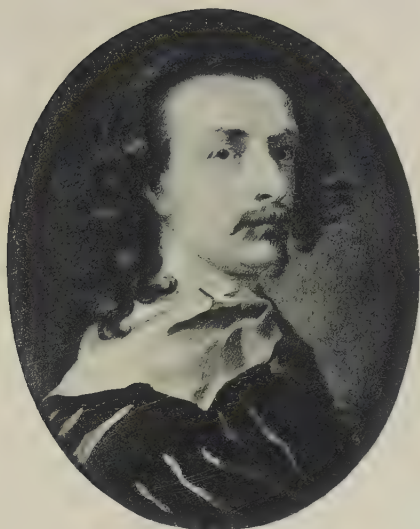
3. CHARLES BOIT: M^{LE} DE CLAIRMONT

MUSÉE CONDÉ, CHANTILLY



4. CHARLES BOIT: LOUIS XV

MUSÉE CONDÉ, CHANTILLY



1. CHRISTIAN RICHTER: SIR ANTHONY VAN DYCK

MADRESFIELD COURT



2. CHRISTIAN RICHTER: HENRY ST. JOHN,
VISCOUNT BOLINGBROKE

MADRESFIELD COURT



CHRISTIAN RICHTER: DR. JOHN RADCLIFFE

VICTORIA AND ALBERT MUSEUM



1. CHRISTIAN RICHTER: LADY MARGARET BAGOT

VICTORIA AND ALBERT MUSEUM



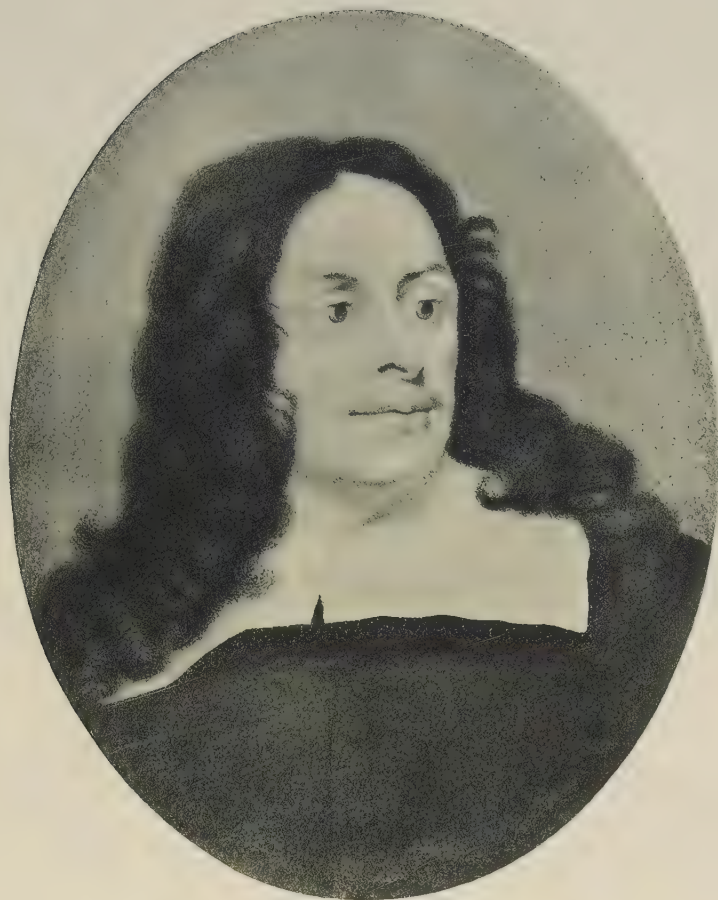
2. CHRISTIAN RICHTER: ELIZABETH BROWNLOW,
COUNTESS OF EXETER

MADRESFIELD COURT



CHRISTIAN RICHTER: OLIVER CROMWELL

WALLACE COLLECTION



CHRISTIAN RICHTER: JOHN THURLOE

MADRESFIELD COURT

INDEXES

P. M. TO INDEXES

Roman figures refer to the introduction.

Arabian figures refer to chapters I—VII and to the notes.

Italics refer to the catalogues.

Bold figures refer to the main descriptions.

Personal names in Italics refer to persons painted by the Swedish school.

A single star refers to portraits in the catalogues comprising pictures not seen.

A double star refers to engravings after portraits by painters of the Swedish school.

INDEX OF ARTISTS.

- AIKMAN, WILLIAM, portrait painter (1682—1731) p. 48.
- ALBANI, FRANCESCO, painter (1578—1660) p. 94.
- ALBERTI, LEON BATTISTA degli (1404—1472) p. iv (2), v (3), xiv, xxv, xxx p. 37, 169.
- ALBINI, JOH. TOB., architect p. 147.
- AMIGONI, JACOPO, painter and engraver (1675—1752) p. 48, 62.
- Angelis, Peter, landscape painter* (1685—1734) p. 68, 100.
- APELLES, painter (356 A.C.—308 A. C.) p. xix, xxvi, xxxii; 58 (2).
- D'AQUILA, PIETRO, engraver [1650—1692 (? 1700)] p. 12, 82.
- ARDIN, enamellist p. 145.
- ARLAUD, JACQUES ANTOINE, miniature painter (1668—1743) p. 152 (2), 173.
- D'ARPINO, CAVALIERE, *See* Cesare.
- BACICCIO, *See* Gaulli.
- BACON of Culford, Sir NATHANIEL, painter (1585—1627) p. xxxix.
- BANCK, CHARLES, painter (1697— ?) p. 174 (2).
- BARBIERI, GIOVANNI FRANCESCO, (Il Guercino da Cento) painter (1590—1666) p. xxii, xxxvi; 91.
- BARDY, BERNARD, engraver p. 27.
- BAROZZI, GIACOMO (called Vignola), architect (1507—1573) p. xxxvi.
- BARRI, GIACOMO, painter and engraver (active about 1670) p. 45, 46 (2), 49, 51.
- BASELAQUE, GEORG, sculptor (active in Sweden about 1665) p. 31.
- BAUDIN, JOSEPH, painter (active about 1720) portrait of (by Schröder) p. 70.
- BAZZANI, GUISEPPE, painter (1690—1769) p. 47.
- BEALE, CHARLES, draughtsman and painter (1660—?) p. 143.
- BEALE, MARY, portrait painter (1632—97) p. xlii (2); 57, 143 (2).
- BEARD, THOMAS, engraver (active in the first half of the 18th century) p. 90.
- BECK, DAVID, portrait painter (1621—1656) p. xxxix; 41.
- BEHN, ANDREAS VON, painter (1650—1713) p. 7, 67, 140.
- BELUCCI, ANTONIO, painter (1654—1726) p. 48, 103.
- BENGTSOON, JOHAN, goldsmith (active about 1676—1689) p. 164.
- BENOIST, W. P. (GUILLAUME PHILIPPE) engraver [1725—1770 (1800?)] p. 89, 93.
- BERGHE, J. J. VAN DER (?Ignatius Jos) engraver (1752—1824) p. 11, 36, 92.
- BERNINI, GIOVAN LORENZO, painter, sculptor, architect and author of comedies (1598—1680) p. xxxv, xxxvii (2), xliii; 51, 83.
- BLAKE, WILLIAM, painter, engraver, poet (1757—1827) p. 39.
- BLANCHARD, JACQUES, painter (1600—1638) p. 152; 120.
- BLESENDORF, SAMUEL, enamel-painter and engraver (1633—1706) p. 141.
- BLOEMAERT, ABRAHAM, draughtsman (1564—1651) and FREDERICK, engraver (about 1610—1669) p. ix.
- BLOOD, T., engraver, (active about 1809—1823) p. 94.
- BOCKMAN, GERHARD, painter and engraver († 1773, aged 87) p. 107 (3); 88.
- BOIT, CHARLES, portrait painter (1663—1727) p. i, xliii; 8, 24, 29, 42, 58, 66, 112, 129, 131, 135—163, 178, 179 (2), 180 (2); 106—131, 136, 143.
- self-portrait p. 122.
- BOLL, FRANTZ, goldsmith (active about 1693—1700) p. 165.
- BOMBELLI, SEBASTIANO, painter (1635—1673) p. 48, 49 (2).
- BONE, HENRY, enamellist (1755—1834) p. 121 (2).
- BORDIER, JACQUES, enamellist (1616—1684) p. 140.

- BOY, PETER, enamellist and miniature painter (1648—1727) p. 145.
- BREDA, CARL FREDRIK VON, portrait painter (1759—1818) p. 12, 103.
- BRENNER, ELIAS, miniature painter, engraver, archaeologist and numismatologist (1647—1717) p. 7 (4), 38, 140 (2), 141, 165, 173.
- BRIDGEMAN, landscape gardener p. 27, 148.
- BROOKS, JOHN, engraver (active in the 1st half of the 18th century) p. 89.
- BROWNE, ALEXANDER, painter, engraver and author, (active about 1675) p. ix; 169.
- BURFORD, THOMAS, engraver (1710—1774) p. 104.
- BYER, NICHOLAS, historical and portrait painter († 1680 or 1681) p. 9.
- CAGNACCI, *See* Canlassi.
- CANALETTO, IL (Bernardo Bellotto) painter (1720—1780) p. 17, 47, 48, 69.
- CANLASSI, GUIDO (CAGNACCI), painter and engraver (1601—1681) p. xxii.
- CARAVAGGIO (MICHELANGELO MERISI) painter (1560/65—1609) p. xxii, xxxvii; 46, 52.
- CARBONE, GIOVANNI BERNARDO, painter (1614—1683) p. xxxix; 47.
- CARLSTEEN, ISRAEL, goldsmith (?—1698) p. 138, 139 (3), 140.
- CAROVE, CARLO, sculptor († 1697) p. 31.
- CAROVE, GIOVANNI, sculptor (active in Sweden 1664—1674) p. 31.
- CARRACCI, AGOSTINO, painter (1557—1602) p. vi, xxi, xxii, xxxvi (4); 39, 46, 47, 172.
- CARRACCI, ANNIBALE, painter and engraver (1560—1609) p. vi, xxi, xxii (2), xxxvi (5); 39, 46, 47, 170, 172.
- CARRACCI, LUDOVICO, painter (1555—1619) p. vi, xxi, xxii, xxxvi; 39, 46, 47.
- CARRIERA, ROSALBA, painter (1675—1757) p. 69, 154 (3).
- CASSANA, GIOVANNI FRANCESCO, painter (1611—1690) p. 48.
- CASSANA, NICCOLÒ, painter (1659—1713) p. 60, 61.
- CASTELLO, VALERIO, painter (1625—1659) p. xxxix; 47.
- CASTIGLIONE, GIOVANNI BENEDETTO (Il Grechetto) painter and engraver (1616—1670) p. xxxix.
- CAVALIER, JEAN, ivory carver († in Ispahan 1698 or 1699) p. 24.
- CESARE, GIUSEPPE (Cavaliere d'Arpino) painter (1568—1640) p. 52.
- CHAMBERS, THOMAS, engraver (1724—1789) p. 123; 16, 87, 105.
- CHAPPIRON, JACOB, goldsmith († before 1711) p. 178.
- CHÉREAU, FRANÇOIS, engraver (1680—1729) p. 102.
- CHÉRON, ELIZABETH SOPHIA, painter, enamellist and engraver (1648—1711) p. 152.
- CHÉRON, LOUIS, historical painter and draughtsman (1660—1713?) p. 59, 60, 70.
- Cibber, Caius Gabriel, sculptor* (about 1660—about 1700) p. 9; 142.
- CIMABUE (CENNI DI PEPO), painter (active about 1272—1302) p. 169.
- CLOSTERMAN, JOHANN BAPTIST, painter (1660—1711) p. 24 (3), 48, 56 (2), 57 (2), 62, 80, 87, 91 (5), 92 (2), 114.
- COOKE, HENRY, painter (1642—1700) p. 45, 48, 62.
- COOPER, ALEXANDER, miniature painter (1605(?)—1660) p. 41, 136.
- COOPER, EDWARD, engraver (?), print-seller and editor († 1725?) p. 87, 89, 91.
- COOPER, SAMUEL, miniature painter (1609—1672) p. 166, 167 (2); 109 (2), 136 (3), 140.
- CORREGGIO, ANTONIO ALLEGRI, painter (1494—1534) p. xix (2), xxi (4), xxii (2), xxiii, xxxiv; 46, 51, 170.
- CORTONA, PIETRO DA, painter and architect (1596—1669) p. 35, 47, 52, 54.
- COSSIN, LOUIS (COQUIN) engraver (1627—1686) p. 10; 90.
- CREED, CAREY, painter p. 70.
- CROSSE, LAWRENCE, miniature painter (1650—1724) p. 143 (2), 179; 92.
- Dahl, Michael, portrait painter* (1659?—1743) p. xlviii (3); 1—130, 132 (3), 133 (5), 134 (2), 142, 143 (2), 144, 148, 160, 164, 165 (3), 166 (5), 167, 168, 172 (2), 173 (4), 174 (4); 1—96, 98, 100 (2), 101, 102, 104—106, 108, 110 (2), 112—116 (2), 118, 121 (2), 124 (3), 125, 126 (2), 127, 128, 131—133, 135 (3), 137 (3), 138 (4), 139 (4), 140, 142 (2), 143 (2), 144, 145 (5), 146 (2), 147—148.
- portrait of (by Richter) p. *143.
- self-portraits p. 16, *58—59, **87.
- DAHL, MICHAEL, The Younger, painter (?—1741) p. 17.
- DE LA VALLÉE, JEAN, architect (1620—1696) p. 11, 31.
- DELLA PORTA, GIACOMO, architect († 1604, aged 65) p. xxxv.

- DENNER, BALTHASAR, portrait and miniature painter (1685—1749) p. 68.
- DESMARÉES, GEORGES, historical and portrait painter (1697—1775) p. 71.
- DESPORTES, FRANÇOIS, painter (1661—1743) p. xliii.
- VAN DIEST, ADRIAEN, landscape painter (1656—1704) p. 16, 65.
- DIEUSSART, JEAN BAPTISTE, sculptor (active in Sweden about 1666) p. 31.
- DOBSON, WILLIAM, painter (1610—1646) p. xxxix, xlv (2), xlvii (3); 42.
- DOLCI, CARLO, painter (1616—1686) p. 69 (2).
- DOMENICHINO, *See* ZAMPIERI.
- Dorigny, Sir Nicholas, engraver* (1687—1740) p. 100.
- DU BOIS, SIMON, painter (1632—1708) p. 48, 57.
- DURER, ALBRECHT, painter and engraver (1471—1528) p. ix.
- Van Dyck, Sir Anthony, painter* (1599—1641) Pl. LVIII, Fig. 1; p. xiv, xv, xxi, xxxiii, xxxv (3), xxxvi, xxxviii, xxxix (6), xl, xli (5), xlii, xliii (2), xliv (4), xlv (4), xlvi (3), xlvii (8), xlviii (7); 41 (2), 42, 45, 47 (2), 48, 55, 56, 60, 62, 63, 70, 71, 88, 92, 93, 95, 111, 123, 130, 137, 153, 157, 165—167, 170, 172; 77, 141.
- portrait of (by RICHTER) p. 140.
- EHRENSTRAHL, DAVID KLÖKER, painter (1628—1698) p. viii, xliii; 4 (3), 5 (2), 6 (5), 7 (6), 9—11, 14, 18, 19 (5), 32 (2), 33, 34 (4), 35 (6), 36 (6), 37 (2), 38, 39 (5), 40 (7), 41 (3), 42, 53, 85, 101, 112, 115, 121, 169, 172, 174—176 (7); 133 (3).
- ELBFASS, JACOB HENRIK, portrait painter († 1664) p. 30 (2).
- Faber, Johan, Junr., engraver* (1684—1756) p. 107, 108, 132; 21 (2), 30, 35, 40, 87, 88 (2), 89 (2), 90, 92, 94 (3), 95, 96, 98, 102 (3), 103 (4), 104 (3), 105 (2).
- FABER, JOHAN, Sen., engraver (1650/60—1721) p. 47, 95 (2).
- FAITHORNE, WILLIAM, Junr., engraver (1656—1710) p. 84 (2), 90 (2), 99 (2); 85 (2), 86, 88, 89, 91, 93 (2), 94.
- FAITHORNE, WILLIAM, Sen., engraver (1616—1691) p. 90.
- FALTZ, RAIMUND, engraver, medallist, ivory carver and miniature painter (1658—1703) p. 10 (2), 66 (2), 138, 141, 165.
- FEIFF, DONAT, The Younger, goldsmith (1645—1709) p. 131, 138.
- FERRARI, GIOVANNI ANDREA DE', painter (1598—1669) p. 47, 178.
- FERRI, CIRO, painter and draughtsman (1634—1689) p. 69, 178.
- FERRAND, JACQUES PHILIPPE, miniature painter and enamellist (1653—1732) p. 152.
- FETI, DOMENICO, painter (1589—1624) p. 47.
- FLATMAN, THOMAS, miniature painter (1637—1688) p. 143.
- FONTAINE, GABRIEL, enamellist (1696—1767) p. 156.
- FORABOSCO, GIROLAMO, painter (1631—after 1675) p. 47, 48.
- FOURDRINIER, PIERRE, engraver [active in London 1720—60 († 1769)] p. 87.
- FRACANZANO, FRANCESCO, painter (1612—1657) p. 47.
- FRANCESCHINI, BALDASSARE (IL VOLTERRANO) painter (1611—1689) p. xxii.
- FRY, WILLIAM THOMAS, engraver (1789—1843) p. 88.
- FURINI, FRANCESCO, historical painter (1604—?) p. xxii.
- GAINSBOROUGH, THOMAS, painter (1727—1788) p. 55, 56 (2), 95.
- Garoli, Pietro Francesco, sculptor and architect* (1638—1716) p. 12, 53; 60.
- GAULLI, GIOVANNI BATTISTA (BACCICCO), historical and portrait painter (1639—1709) p. xxii, xxxix, xliii; 47 (2), 52 (2).
- GENTILESCHI, ORAZIO, painter (about 1565—about 1638) p. xxii.
- GETING, painter (active in London about 1725) p. 178.
- GHISLANDI, FRA VITTORE (GUISEFFE), painter (1655—1743) p. xliii; 49, 50 (3), 51 (2), 100, 101.
- Gibbs, James, architect (1682—1754) p. 27, 70, 120, 123; 61.
- portrait of (by HYSING) p. 104.
- » » (by RICHTER) p. 143.
- » » (by SCHRÖDER) p. 70.
- GIBSON, RICHARD, miniature painter (1615—1690) p. 59, 143.
- GIORDANO, LUCA, (FA PRÉSTO) painter and engraver (1632—1705) p. 54 (2), 100; 130.
- GIORGIONE (GIORGIO DA CASTELFRANCO), painter (1748—1810) p. xxi (2).
- GOUGE, E., portrait painter, (active in London about 1700) p. 64.

- Goupy, Joseph, engraver and painter* († 1782) p. 27, 61, 62 (5), 64 (4), 123 (3); 61, **100.
- GOWY, JACOB PETER, painter (active about 1636—1661)p. 120.
- GRAVELOT, HUBERT FRANÇOIS, painter and draughtsman (1699—1773) p. 60.
- GRECHETTO, IL, *See* Castiglione.
- GREENHILL, JOHN, portrait painter (1644?—1676) p. xlii (3).
- GRIBELIN, SIMON, engraver (1661—1733) p. 84; 91 (2), 93.
- GRISONI, GUISEPPE, painter and sculptor (1699—1769) p. 48, 103.
- GUARDI, FRANCESCO DE', painter (1712—1793) p. 47, 50.
- GUERCINO DA CENTO, *See* BARBIERI.
- GUIDO, *See* RENI.
- HAMILTON, GAWEN, painter (1697—1737) p. 27, 132.
- HANNEMAN, ADRIAN, portrait painter (1601—1671) p. xxxix.
- HANNIBAL, EHRENREICH, medallist (1678—1741) p. 5.
- HANNIBAL, JOACHIM, wall-paper painter p. 4.
- HANNIBAL, MARTIN, painter (1640?—1720) p. 4 (3), 5 (11), 6 (6), 32 (4), 33 (4), 34 (5), 35 (5), 39, 148, 172 (3); 133 (4), 134 (3).
- HARDING, EDWARD, engraver (1776—1796) p. 17, 35, 93.
- HAYLS, JOHN, portrait painter († 1679) p. xlii (2); 48.
- HAYMAN, FRANCIS, historical and portrait painter, draughtsman and engraver (1708—1776) p. 60.
- HESSELIUS, GUSTAF, The Elder, painter (1682—1755) p. 67.
- HIGHMORE, JOSEPH, portrait painter (1692—1780) p. 57, 70.
- HOFFMAN, OLOF, trophy painter († 1709) p. 31, 175.
- HOGARTH, WILLIAM, painter and engraver (1697—1764) p. xi, xv, xxix; 27 (2), 54—56 (3), 57 (2), 59, 70, 116, 130.
- HOLBEIN, HANS, The Younger, painter (1497/8—1543) p. 42.
- HOLFELD, HIPPOLYTE, painter (1804—1872) p. 98.
- HOLL, WILLIAM, engraver (1771—1838) p. 107; 38, 92, 93.
- HOLLOWAY, THOMAS, engraver, portrait painter (1748—1827) p. 21, 88.
- HOSKINS, JOHN, miniature-painter († 1664) p. 167 (2); 140.
- HOUBRAKEN, JACOBUS, engraver (1698—1780) p. 131.
- Howard Hugh, portrait painter and engraver (1675—1737) p. 48, 63, 123; 63, 89.
- HUDSON, THOMAS, portrait painter (1701—1779) p. 57 (2), 70, 127.
- HUYSMANS, JACOB, portrait painter (1633?—1696) p. xlii; 48, 57, 100.
- HYSING, DIEDRICH, The Elder, goldsmith (?—1715) p. 131 (3), 178.
- HYSING, HANS, portrait painter, (?—1753) p. 27, 28, 66, 68—71, 131—134, 165, 178; 97—105.
- JERVOISE (JERVAS), CHARLES, portrait painter (1675—1739) p. 26, 48, 56, 70; 75.
- JOHNSON, CORNELIUS, portrait painter (1593—about 1664) p. xxxix (2); 41.
- KARLSTEEN, ARVID, medallist and miniature painter (1647—1718) p. 31, 41, 165 (5), 176, 181 (2). —Coll. p. 59, 148.
- Kent, William, painter, sculptor, architect and landscape gardener (1684—1748) p. 27, 123; 64.
- KERSEBOOM, FREDERIC, portrait painter (1632—about 1690) p. 48, 87, 98, 107.
- KJELLBECK, painter (active in the 1840's) p. 177.
- KLOPPER, JAN, portrait painter († 1734) p. 33, 67.
- KLÖKER EHRENSTRAHL, DAVID, *See* EHRENSTRAHL.
- KNELLER, SIR GODFREY, portrait and historical painter (1646—1723) p. xlv (2), xlv (3), xlix; 9 (8), 10 (2), 25 (2), 26 (2), 28, 29, 41, 42 (7), 44, 48 (2), 55 (2), 56 (5), 57 (5), 58 (6), 59 (4), 62, 66, 70 (2), 71, 73—81, 85, 86 (5), 89, 92, 93, 95, 96 (2), 97 (2), 98 (2), 100 (8), 101 (2), 103—105 (2), 106, 108 (2), 109, 111 (2), 116, 120, 121, 123—125, 129, 143, 144, 157 (4), 158 (2), 161, 165, 167 (3), 176; 2, 22, 29 (2), 37, 39, 43, 49, 50, 65, 106—108, 113, 115, 119, 121, 127, 132, 138, 139.
- KRAFFT, DAVID VON, painter (1655—1724) p. 4, 7 (3), 11, 19 (2), 41 (2), 49, 52, 68, 69 (2), 70, 71 (2), 131, 133 (2); 135.
- KUPETZKI, JOHANN, painter (1666—1740) p. 49, 50, 51, 53, 145.
- LAFRENSSEN, NICOLAS, The Younger, miniature painter (1737—1807) p. 42.

- LAGUERRE, LOUIS, painter (1663—1721) p. 59, 150 (2); 121.
- L'AMMOUREUX, ABRAHAM CÉSAR, sculptor (1664—?) p. 31.
- LARGILLIÈRE, NICOLAS DE, portrait painter (1656—1746) p. xliii; 43 (2), 44, 85, 98, 116.
- LAROON, MARCELLUS, painter and engraver (1653—1702) p. 57.
- LE BRUN, CHARLES, historical painter (1619—1690) p. vii, xxv (2), xliii (2); 35, 37, 39, 43, 44 (3), 85, 170.
- LEFEBVRE, ROLAND, portrait painter (1608—1677) p. 48.
- Lely, Sir Peter, portrait painter* (1618—1680) p. xxxix, xli (8), xlii (4), xlvii (3), xlviii (4), xlix; 9 (2), 35, 37, 41, 42 (2), 43, 44, 48, 55 (2), 56 (2), 57 (2), 60, 62, 65 (2), 66, 67, 71, 73 (2), 78, 88, 89 (2), 92, 93, 101, 106—108, 111, 114, 116, 123, 157, 165, 176; 50, 65.
- LENS, BERNHARD, Sen., engraver (1659—1725) p. 126, 94, 139.
- LEONARDO, *See* Vinci.
- LEPAUTRE, ANTON, architect († 1691, aged 77) p. 31.
- LIBERI, PIETRO, painter († 1687) p. 48—50 (3), 85.
- LIEVENS, JAN, painter and engraver (1607—1663) p. xxxix.
- LILLY, EDMOND, portrait painter († 1716) p. 131.
- LITTERINI, BARTOLOMEO (1669—after 1727) p. 48.
- LODGE, WILLIAM, draughtsman and engraver (1649—1689) p. 45, 176.
- LOMAZZO, GIOVAN PAOLO, painter and writer on art (1538—1600) p. vi (2), vii, viii (2), xi (2), xii (4), xvi, xviii (2), xx, xxv, xxvi (2), xlii; p. 37, 170, 171.
- LONGHI, PIETRO, painter (1702—1762) p. 69.
- LUCAS, MISS LANCASTER p. 64.
- LUMLEY, GEORGE, engraver (1710—1768) p. 87.
- LUNDBERG, GUSTAF, painter in crayon (1695—1786) p. 154 (2), 155 (2).
- MADERNA, CARLO, architect († 1629, aged 73) p. xxxvi.
- MAES, NICHOLAS, painter (1632—1693) p. xliii; 93.
- MAGNASCO, ALESSANDRO, painter (1681—1747) p. 47.
- DE MAHONY, THODEC, painter p. 155.
- MANFREDI, BARTOLOMEO, painter († 1621, aged 40) p. xxii.
- MARATTA, CARLO, painter and engraver (1625—1713) p. xxii, xxxvii, xliii; 16 (3), 52 (3), 65.
- MARIESCHI, MICHELE, painter (?—1743) p. 47.
- MATTHIEU, JEAN ADAM, enamellist (1698—1753) p. 162.
- MAZZUOLI, FRANCESCO (IL PARMEGIANINO), painter and engraver (1503—1540) p. xix; 51.
- MEIJBUSCH, A., medallist (Active in Sweden until 1682, † 1702) p. 31.
- Mercièrre, Philippe, painter* (1689—1760) p. 68.
- MEYTENS, MARTIN, Junr., portrait painter (1695—1770) p. 153 (2), 154, 162.
- MEYTENS, MARTIN, Sen., painter (1648—1736) p. xliii; 6.
- MICHELANGELO (BUONAROTTI) painter, sculptor and architect (1475—1564) p. xix, xxii; 46, 169.
- MIERIS, FRANZ VAN, painter (1635—1681) p. xliii.
- MIGNARD, PIERRE, The Elder, painter (1612—1695) p. 43, 44, 74.
- MILLER, JOHN (otherwise JOHANN SEBASTIAN MÜLLER) draughtsman and engraver (1715?—1790?) p. 93.
- MILWARD, JOHN (pupil of BOIT) p. 143, 144 (2), 145 (2), 162.
- MORO, ANTONIO, portrait painter (1512—?1576/8) p. xxxiv, xxxv; 66, 92, 172.
- MORPHY, GEORGE, portrait painter, (active *pre* 1680—90) p. 58 (2).
- MOSER, GEORG MICHAEL, painter (1707—1783) p. 60.
- MURRAY, THOMAS, Court portrait painter (1666—1724) p. 56—58 (2), 64, 68, 80, 81, 92; 88.
- MÜLLER, HANS GEORG, painter († 1713) p. 7.
- MYTENS, DANIEL, The Elder (active in England 1625—1630, † after 1656) p. xxxix.
- NATTIER, JEAN MARC, draughtsman and painter (1685—† aged 84) p. 122.
- NETSCHER, CASPAR, painter (1639—1684) p. xliii.
- NOVELLI, PIETRO, (IL MONREALESE), painter and engraver (1603—after 1677) p. xxxix; 47.
- NUVOLONI, CARLO FRANCESCO, painter (1608—1661?) p. 47.
- PADOVANINO, OTTAVIO, painter (1582—1634) p. xxii.
- PALLADIO, ANDREA, architect (1518—1589) p. vii, xxiv; 70.
- PALMA, JACOPO, (VECCHIO), painter (1480 —1528) p. 46.
- PANNINI, GIOVANNI PAOLO, painter (1695?—1768) p. 47.
- PARMEGIANINO, *See* MAZZUOLI.

- Parmentière, James, painter* (1658—1730) p. 101.
- PASCH, LORENTZ, *The Elder, painter* (1702—1766) p. 71, 72, 178.
- PASCH, LORENTZ, *The Younger, painter* (1733—1805) p. 42, 71.
- PELHAM, PETER, engraver (1684—1738) p. 87, 102, 104.
- PELLEGRINI, GIOVANNI ANTONIO, painter (1675—1741) p. 48, 59.
- PENNY, EDWARD, portrait and historical painter (1714—1791) p. 94.
- PETERSON, OTTO FREDRIK, portrait painter, (1673?—1729) p. 5 (2), 29, 33, 66, 68, 69 (2), 70, 131, 147—149, 152, 162, 180; 132—134.
- PETITOT, JEAN, enamellist (1607—1691) p. 140, 143, 162, 179.
- PETTERSSON, OTTO, goldsmith (?—1710) p. 147, 148 (2), 180 (3), 133 (3).
—Family of, *The* p. 180.
- PHILLIPS, CHARLES, engraver (1737—?) p. 102.
- PIAZZETTA, GIOVANNI BATTISTA, painter (1682—1754) p. 39, 49, 69.
- PILES, ROGER DE, painter (1635—1709) p. vii; 43 (2).
- PIOMBO, FRA SEBASTIANO DEL, painter († 1547, aged 62) p. xix.
- PIRANESI, GIOVANNI BATTISTA, architect and engraver (1720?—1778) p. 47.
- PITCAIRN, Miss CONSTANCE p. 54.
- POHL, BALTZAR, goldsmith (active 1701—1743) p. 178.
- POUSSIN, NICOLAS, painter (1594—1665) p. vi.
- POZZO, ANDREA, painter and architect (1642—1709) p. 47, 52.
- PRECHT, BURCHARDT, sculptor (1651—1738) p. 14, 41.
- PRETI, MATTEO, painter (1613—1699) p. 47, 54.
- PURCELL, RICHARD, engraver (1736—1790?) p. 98, 104.
- RAPHAEL, SANTI, painter and architect (1483—1520) p. xix (3), xxii, xxiii (2), xxiv, xxxiv; 39, 46, 51, 52, 62, 159, 169.
- RAVENET, SIMON, FRANÇOIS, Sen. engraver (1721—1774) p. 91.
- READING, BENJAMIN, engraver (active about 1721—1774) p. 86.
- Reisen, Charles Christian, Gem engraver* (1680—1725) p. 9 (2), 59, 123; 72 (3).
- Reisen, Christian, goldsmith, Seal engraver* († about 1700) p. 123; 72.
- REMBRANDT VAN RYN, PAUL (1606—1674?) p. 16, 65 (6), 123.
- RENI, GUIDO, historical painter and engraver (1575—1642) p. xxxiii, xxxv, xxxvi (2); 51, 52, 62.
- REYNOLDS, Sir JOSHUA, portrait painter (1723—1792) p. x, xi; 16, 55, 56, 57 (2), 58, 130.
- RHEAD (possibly RICHARD READ, engraver (1745—1790?) p. 37.
- RIBERA, JUSEPE DE (Lo SPAGNOLETTA) painter and engraver (1588—1652) p. 54 (2).
- RICCI, MARCO, painter and engraver (1679?—1729) p. 47, 48.
- RICCI, SEBASTIANO, painter (1659/60—1734) p. 47, 48, 60 (3), 61 (6).
- RICCIARELLI, DANIELE (DA VOLTERRA) painter and sculptor (1509—1567) p. xxv.
- RICHARDSON, JONATHAN, *The Elder*, portrait painter, writer on art (1665—1745) p. x, xiii, xv, xvi (2), xviii, xix (2), xxi, xxiv, xxxii; 46, 54, 59, 64, 66, 109, 120, 134, 169 (5), 170 (8), 171 (3).
- RICHTER, BENGT, medallist (1670—1737) p. 21, 66, 164 (2), 165, 180.
- RICHTER, CHRISTIAN, portrait painter (1676—1732) p. i; 29, 66 (2), 68, 124 (2), 129, 131, 164—168, 173, 181 (2); 135—146.
- RICHTER, DAVID, Junr, miniaturist (about 1664—1741) p. 164 (2), 180.
- RICHTER, DAVID, Sen., painter (1662—about 1735) p. 7 (2), 11, 86, 164; 131.
- RICHTER, HANS DAVIDSON, goldsmith (1632—about 1695) p. 164 (2).
- RICHTER, JOHAN, landscape painter (1665—1745) p. 164 (2).
- RIDLEY, WILLIAM, engraver (1764—1838) p. 103.
- RIGAUD, HYACINTHE, portrait painter (1659—1743) p. xliii; 43 (2), 44 (3), 85, 98, 116, 120, 152, 161 (2); 112, 117.
- RILEY, JOHN, painter (1646—1691) p. 56 (3), 57 (2), 62, 67, 78, 80, 87, 91, 97, 120, 157 (2); 117.
- ROSA, SALVATOR, painter and engraver (1615—1673) p. xxi, xxii; 47, 48, 54.
- ROSSOW, FRIEDRICH, goldsmith (active 1654—1675) p. 68.
- ROTHMEYER, JOHANN MICHAEL, painter (1660—1730) p. 145.
- ROUQUET, JEAN ANDRÉ, enamellist (1703—1759) p. 162.
- RUBENS, PETRUS PAULUS, painter (1577—1640) p. xxi, xxxvii (3), xxxviii (5), xxxix, xli; 47 (2), 101, 170.

- RUBENS, PETRUS PAULUS, self-portrait (in the Uffizi) p. xxxvii.
- RUBILLAC, member of the Academy of painters and sculptors in Half Moon Tavern p. 60.
- RUSSEL, ANTHONY, painter (?—1745) p. 68.
- RYSBRACK, MICHAEL, sculptor (1694—1770) p. 27.
- SACCHI, ANDREA, painter (1600—1661) p. xxii, xxxvii.
- SALVI, GIOVANNI BATTISTA (IL SASSO FERATO), painter (1605—1685) p. xxxvii.
- SANDRART, JOACHIM VON, painter and engraver (1606—1688) p. viii, xiv, xxiv, xxv, xxvi, xxxii (2), xxxv, xliii; 169, 171 (2).
- SARACENI, CARLO, (VENEZIANO) painter († 1625, aged 40) p. xxii.
- SARTO, ANDREA DEL, *See* VANNUCCHI.
- SASSO FERATO, *See* Salvi.
- SAY, WILLIAM, engraver (1778—?) p. 92.
- SCHALCKEN, GODFRED VAN, painter (1643—1706) p. 58.
- SCHRÖDER, GEORG ENGELHARD, Court portrait painter (1684—1750) p. 68—71, 72, 134 (2), 147 178 (5).
- Coll. p. 177.
- SCHRÖDER, VEIT ENGELHARD, goldsmith (?—1710) p. 68, 69, 131, 147, 177, 178.
- Family of, The p. 177.
- SCRIVEN, EDWARD, engraver (1775—?) p. 93.
- SIGNAC, PIERRE, Court enamellist (before 1624—1684) p. 41, 136, 140 (2), 176.
- SIMON, JEAN, engraver (1675—1755) p. 90, 120, 127; 1, 38, 48, 85, 86 (4), 88, 90 (2), 91 (2), 92 (2), 93—95 (3), 96, 105, 131 (2).
- SMIBERT, JOHN, painter (1684—1751) p. 68.
- SMITH, JOHN, engraver (1654—after 1727) p. 110; 8, 42, 86, 90 (3), 94 (3), 131.
- SOEST, GERARD, portrait painter (about 1605—1681) p. xlii (2).
- SOLIMENA, FRANCESCO, painter (1657—1747) p. xliii; 47, 54 (2), 69.
- STAHL, DANIEL, teacher of drawing, (active about 1690) p. 34.
- STAMPART, FRANZ, painter and engraver (1675—1750) p. 145.
- STOW, JAMES, engraver, (about. 1770—after 1820) p. 94.
- STROZZI, BERNARDO, painter (1581—1644) p. xxii, xxxix; 47.
- SUTTERMANS, JOOST (JUSTUS), portrait painter (1597—1681) p. xxxix, xliii; 52, 54, 88.
- SYMPSON, J., engraver (active about 1728) p. 96.
- SWAHN, painter p. 133 (2).
- SWARTZ, JOHAN DAVID, historical painter (1678—about 1740) p. 67, 68.
- SWIDDE, WILLEM, draughtsman and engraver (1660—?) p. 34.
- SYLVIUS, JOHN, painter († 1695) p. 9 (2).
- TAYLOR, S., engraver (about 1725) p. 90.
- TESSIN, NICODEMUS, The Younger, architect, (1654—1728) p. 11, 14, 23, 31, 41, 70, 71 (3), 178 (2).
- TESTELIN, HENRY, painter and writer on art (1616—1695?) p. vii, xxvi; 37.
- Thornhill, Sir James, historical painter* (1676—1734) p. 57, 59 (4), 64 (4), 68 (2), 120, 123; 75.
- portrait of (by BOIT) p. 127.
- TIEPOLO, GIOVANNI BATTISTA, painter and engraver (1696—1770) p. 49, 69.
- Tillemans, Peter, painter* (1684—1736) p. 132; 56, 101.
- portrait of (by HYSING) p. 105.
- Tilson, Henry, portrait painter* (1659—1695) p. 9 (5), 10 (2), 11 (2), 13, 14 (2), 23, 24, 42, 43 (2), 54, 123; 58 (2), 76 (2).
- TINELLI, TIBERIO, painter (1586—1638) p. xxxix; p. 47.
- TINTORETTO, JACOPO ROBUSTI, IL, painter (1518—1594) p. xxi, xxii, xxxvii; 46, 49 (2), 51.
- TIZIAN, *See* VECELLIO.
- TROY, FRANÇOIS DE, portrait painter (1645—1730) p. 43, 44, 57.
- TYSON, MICHAEL, antiquary and engraver (1740—1780) p. 95.
- UTTERHIELM, ERIK, painter (1662—1717) p. 7, 20.
- VAN DE VELDE, WILLEM, painter (1633—1707) p. 112.
- VANDEBANK, JOHN, painter († 1739, aged 44) p. 57, 59, 60, 70 (2).
- VAN DER VAART, JAN, painter and engraver (1667—1721) p. 57, 68.
- VAN DER WERFF, ADRIAEN, historical painter (1659—1722) p. xliii.
- VANNUCCHI, ANDREA (DEL SARTO), painter (1478?—1530) p. xxiii.

- VECELLIO, TIZIANO, painter (1476/77—1576) p. xxi, xxiii, xxxii, xxxvii, xlv (4), xlv (5), xlv (2), xlvii (6), xlviii (3); 46, 48, 50, 51, 170.
- VELAZQUEZ, DIEGO RODRIGUEZ DE SILVA Y, painter (1599—1660) p. xxxviii; 47 (2), 50, 89.
- VERELST, HERMAN, painter (1640—1700) p. 57.
- VERONESE, PAOLO, painter (1528—1588) p. xxi, xxxvii, xli; 46, 48, 50, 51 (2), 75.
- VERRIO, ANTONIO, painter (1639—1707) p. 9, 48, 62.
- Vertue, George, engraver* (1684—1756) p. 1 (6), 2 (2), 3, 6, 8 (2), 9 (2), 10, 11 (2), 14, 18, 20, 23, 24, 26, 27 (4), 28 (2), 40, 51, 54, 58, 59 (2), 60 (3), 61, 62 (2), 63, 64 (2), 65 (3), 68, 91, 92, 96, 108, 121—124 (2), 132 (2), 134, 142 (4), 149 (2), 151, 152 (2), 156, 172, 178, 181 (2); 4, 19, 25, 34 (3), 48, 60, 85 (2), 86—88, 89 (2), 91, 92 (2), 93 (2), 95, 101, 103, 131, 138 (3).
- Notes p. 58—61 (2), 62, 64, 66, 68 (3), 71, 72 (2), 75, 76 (2), 78, 84, 100 (3), 101 (6), 104 (2), 121 (2), 124, 127, 129, 145.
- portrait of (by RICHARDSON, N. P. G.) p. 120.
- VIGNOLA, *See* BAROZZI.
- VINCI, LEONARDO DA, painter and sculptor (1452—1519) p. v (2), vi, vii (4), xvii, xx, xxi (3), xxvi, xxxii, xxxiv, xlii; 37.
- VIVIANI (identity uncertain) p. 61.
- VOLTERRA, *See* RICCIARELLI.
- VOUET, SIMON, painter (1582—1641) p. 69, 177.
- WALKER, ROBERT, portrait painter († 1658?) p. 41.
- DE WALLERIJ, NICOLAS (active in Sweden about 1650—1670) p. 31 (2), 137 (2).
- WANLEY, HUMFREY, antiquary and artist (1672—1726) p. 143—145.
- WATT, W. H. (possibly misprint for J. H.) line engraver (1799—1867) p. 123; 16, 87.
- WATTEAU, ANTOINE, painter (1684—1721) p. xliii.
- WEDGWOOD, J. T., engraver (1785—?) p. 94.
- WESSEL, JERONIMUS (HIERONYMUS), goldsmith (?—1701) p. 138 (4).
- WEYANDT, LUDVIG, painter, (active in the 1690's) p. 7.
- WHITE, GEORGE, painter and engraver (1671—1734) p. 87, 91, 104.
- WHITE, ROBERT, engraver (1645—1704) p. 8 (4), 142; 87, 88.
- WILLIAMS, ROBERT, engraver (1696—1730?) p. 87, 89; 47, 93 (3), 94.
- WILLS, JAMES, painter (1710—?) p. 60.
- WILSON, WILLIAM CHARLES, engraver (1750—?) p. 91.
- WISSING, WILLEM (1656—1687) p. 56, 57 (2), 85, 89.
- WOLFF, painter (active about 1690) p. 34.
- Wooton, John, animal and landscape painter* (1678—1765) p. 27, 120, 123; 78.
- WREN, SIR CHRISTOPHER, architect (1632—1723) p. 129.
- portrait of (by KNELLER, N. P. G.) p. 76 (4), 77, 62; 121.
- WRIGHT, JOSEPH MICHAEL, painter (before 1650—about 1700) p. xlii (2), xlvii (2), xlix; 48, 62.
- WUCHTERS, ABRAHAM, portrait painter and engraver (1638—1680) p. 36.
- WYCK, THOMAS, painter (1616—1677) p. 18, 45, 48.
- YEO, RICHARD, medallist (active in London about 1746, † after 1770) p. 60.
- ZAMPIERI, DOMENICO (DOMENICHINO) painter (1581—1641) p. xxii.
- Zincke, Christian Frederick, enamellist* (1684—1767) p. 58, 68, 124 (2), 132, 143, 147, 149 (3), 162 (2); 105 (3), 115, 116.
- ZUCCARELLI, FRANCESCO, painter and engraver (1702—1788) p. 94.
- ZUCCARO, FEDERIGO, painter (about 1540—1609) p. vi.

GENERAL INDEX.

- Abingdon, James Bertie, 3rd Baron Norreys of Rycote, Earl of* p. 1.
- Academies of Painting (English) p. 58 sq.
- Addison, Rt. Hon. Joseph* p. xxix; 22, 76 (3), 112 (3), 121, 122, 127, 146, 180; 1, 63, 69, **85.
- portrait of (by Boit) p. 121.
- Addison, Countess of Warwick, Lady p. 1, 63, 69.
- Addison, Rev. Lancelot p. 1.
- Adolph Johan, Duke p. 136, 179.
- Adorno, Paola, portrait of, (by Van Dyck, Palazzo Rosso, Genoa) p. xlviii.
- Agliardi, Coll., *See* Bergamo.
- Aglionby, William p. x, xiv, xv, xix, xxi (2), xxv, xxvi, xxxii; 169, 170 (4), 171 (4).
- Aguilliers, J. Théophile Des, LL.D., F.R.S.* p. 102.
- Alba, Duke of p. xxxv; 92.
- Albemarle, Lady Anne Lennox, Countess of* p. 2.
- Albemarle, William Anne Keppel, 2nd Earl of p. 2.
- Albini, Anna Schuldt, Mrs. p. 147.
- Alexander the Great p. xvi, xxvii, xxxii; 83; 26.
- Alington, Juliana, Viscountess Howe, *See* Howe.
- Alington of Wymondley Wm., 3rd Baron p. 25.
- Allanson, Archdeacon p. 76.
- Allanson, Elizabeth Trelawny, Mrs* p. 76.
- Allen, Mundeford, Esq., Coll., *See* Narborough Hall, Norfolk.
- Althorp House, Northampton (Earl Spencer) p. 27, 67, 113, 117, 118.
- Altranstaedt p. 67, 117(2).
- Amelia, Princess* p. 134; 97, *101, **102.
- America p. 67; 45.
- Ames, Joseph p. 92.
- Amherst, Earl, Coll. p. 60.
- Amsterdam p. ix; 15, 144.
- Rijksmuseum p. 134; 99, 106, 141.
- Ancaster, Earl of, Coll., *See* Grimsthorpe Castle, Lines, and London, Evsly House.
- Andresen, Dr. Andreas p. 94 (2).
- "*Andromeda*" (by Boit) p. 153; 129.
- Anne of Austria, Queen of France p. 111.
- Anne of Denmark, Queen of Scotland p. 122.
- Anne, Princess of Orange, *See* Orange.
- Anne, Queen, Pl. XXI, XXX, LV, Fig. 1*, p. xlix; 22, 25, 57, 73 (2), 90, 93, 100 (4), 105 (3), 111 (6), 113 (3), 115, 117, 124, 133, 144, 147, 149, 150 (2), 151 (4), 155, 156, 159; 2, 3 (3), 14 (2), 18, 20, 34, 37, *52, 54, 75, **85, 124, 133.
- as Princess p. 24 (2); 2, 20, *52.
- portrait of (by Boit) p. 106, 107, *121, **131.
- portrait of (by Hysing) p. 102.
- " " (by Richter) p. 142.
- "Annunciation" (by Baciccio) p. xxii.
- Anjou, A. p. 172.
- Anrep, Gabriel p. 173 (2).
- Antin, Duke of p. 152.
- "Antinous" p. xix.
- "Apelles and Kampaspe" (by Schröder) p. 69.
- "Apollo di Belvedere" p. 39.
- "Apollo with the Muses" (by Schröder) p. 70.
- "Apollo with the Muses" (by Tintoretto) p. xxii.
- Apsley, Catherine, Lady Bathurst, *See* Bathurst.
- Apsley, Isabella, Lady Wentworth, *See* Wentworth.
- Apsley, Sir Peter, of Apsley, Sussex p. 4.
- Arbury, Nuneaton (Sir F. A. Newdegate, K.C.M.G.) p. 32 (2).
- Arckenholtz, Johan p. 173 (2).
- Aretino, Pietro p. xviii, xxviii.
- Argyll and Greenwich, (?John Campbell, 2nd) Duke of* p. 114 (2); 52, *85.
- "Arion" p. xxvii.
- Aristius p. 128.
- Armenini, G. B. p. xi, xiv, xv, xxiv.
- Arundel, Lord p. viii.
- Ashley, W., Coll. p. 126.
- Ashmolean Museum, *See* Oxford.
- Askenberg (probably Ascheberg, Rütger von, Field Marshal) p. 34.
- Aspelin, Eliel p. 141, 179 (2).
- Asplund, Karl, Ph. D. p. iii; 119 (2), 132, 135, 136, 138, 141.
- Assheton, Katherine, Mrs. Lister, *See* Lister.
- Assheton, Sir Richard, of Whalley Park p. 66.
- d'Aubigny, Abbé p. 155 (2).
- August II, King of Poland p. 153, 165; 114.
- Augusta of Saxe-Gotha, Princess of Wales, *See* Wales.
- Aumont, Duke of p. 152.
- Austria p. 117, 159; 109 (3), 111.
- Eleonora of Pfaltz-Neuburg, Empress of p. 159; 109.
- Austria Maria Anna, Archduchess of p. 159; 109.
- Maria Elisabeth, Archduchess of p. 159; 109.
- Maria Josepha, Archduchess of p. 159; 109.
- Maria Magdalena, Archduchess of p. 159; 109.
- Aylesford, Heneage Finch, 1st Earl of* p. 52.
- Babel, Mr., Music master, composer and organist* p. 100.
- Bacon, Francis, Lord* p. 120; 52.
- Bacon, Thomas Sclater, Esq., Coll. p. 61, 143 (3), 144, 145 (2).
- "Bacchus Ludovisi" p. xix.
- Badminton (Duke of Beaufort) p. 91 (2), 116; 4, (4) 33 (3), 41.
- Baekström, A., Ph. D. p. 177.
- Bagnal, Mr., Coll. p. 62.
- "*Bagot, Lady Margaret*", Pl. LX, Fig. 1, p. 166; 135.
- "*Baigneuses, Les*" (by Boit) p. 129.
- Baker, Admiral p. 53.
- Baker, Hercules p. 53.

- Baker, Sarah, Mrs. Barrett, *See* Barrett.
- Baldock, p. 109.
- Bampfylde, Sir Coplestone Warwick p. 52.
- Bampfylde, Mary Warwick* p. 52, 53.
- Bampfylde, Sir Richard Warwick* p. 52 (2), 53.
- Banck, Jacob p. 17, 21 (3), 22, 104.
- Banck, Lorenz Bengtsson p. 174.
- pedigree p. 174.
- Banck, Lucy Luttrell, Mrs. p. 104.
- Banér Family, Unknown man of the* p. 86; 51.
- Bankes, H., Esq. and Mrs. Bankes, Coll., *See* Kingston Hall, Wimborne.
- Bankes, Sir Robert, 4th Bart. Jenkinson, *See* Jenkinson.
- Bannerman, Lady, Coll. p. 121.
- Barberini Collection, The, *See* Rome.
- Barclay, Dr.* p. 120; 53.
- Barnardiston, Arthur p. 53.
- Barnardiston, Mary, Lady Clarke, *See* Clarke.
- Barnardiston, Colonel Nathaniel p. 53. *See also* The Ryes, Essex.
- Barnardiston, Sir Nathaniel p. 53.
- Barrett, Anne Boys, Mrs. p. 54.
- Barrett, Elizabeth, Mrs. Byrche, *See* Byrche.
- Barrett, Elizabeth Peters, Mrs.* p. 53, 54, 55.
- Barrett, Katherine Pudner, Mrs. p. 54.
- Barrett, Richard p. 16.
- Barrett, Sarah Baker, Mrs.* p. 53, 54.
- Barrett, T. B. B., Coll., *See* Lee Priory, Ickham, Kent.
- Barrett, Thomas*, p. 3, 53, 54, 55.
- Barrett, Thomas, Coll. p. 105; 53 (3), 55, 73.
- Barrett, Thomas, Junr. p. 54.
- Barrett, Family, Ladies of the* p. 3, 53.
- Barrett-Lennard, Lady Anne, Baroness Dacre, *See* Dacre.
- Barrett-Lennard, Th. p. 16 (2), 44 (2).
- Barrett-Lennard, Sir Thomas, Bart., Coll., *See* Belhus, Avely.
- Barteisen, Catarina p. 148; 133 (2).
- Bate, Mrs. Packe, née, *See* Packe.
- Bateman, Lady p. 118.
- Bath p. 17, 20 (2), 21.
- Craven, Miss, Coll., Grosvenor Place, p. 81.
- Bath, Marquis of, Coll., *See* Longleat, Warminster.
- Bathurst, Allen, 1st Earl*, p. 124; 4.
- Bathurst, Earl, Coll., *See* Cirencester.
- Bathurst, Sir Benjamin, p. 4.
- Bathurst, Catherine Apsley, Countess* p. 4.
- Bathurst House, *See* London.
- Battell, Ralph, Prebendary of Worcester* p. 120 (2); 85.
- Bavaria p. 150.
- Beauchamp, Earl, K. G., Coll., *See* Madresfield Court, Malvern Link.
- Beaufort, Duke of, Coll., *See* Badminton.
- Beaufort, Henry Somerset, 1st Duke of p. 33 (2).
- Beaufort, Henry Somerset, 2nd Duke* of p. 91, 102; 4, 41, **85.
- Beaufort, 2nd Duchess* of p. 4.
- Beaumont, Rear-Admiral Basil*, Pl. XXV p. 106, 107 (2); 5.
- Beaumont, Sir Henry, p. 5.
- Bedford, Diana Spencer, Duchess of p. 118.
- Bedford, Duke of, Coll., *See* Woburn Abbey.
- Bedford, Elizabeth Howland, Duchess* of, Pl. XLVIII; p. 157, 158(3), 160; 107, *121.
- Bedford House p. 107.
- Bedford, William Russel, 1st Duke of p. 157; 117 (2).
- Bedford, Wriothesley Russel, 2nd Duke* of, Pl. XLVIII, XLIX, Fig. 2, p. 157 (2), 158; 107 (2).
- Bedington, Surrey (Admiral Sir John Leake) p. 107; 40, 52, 57, 61, 62, 69, 72, 73.
- Beavor, Sir Hugh R., Bart., Coll., *See* Hargham, Attleboro.
- Behn, Mrs. p. 67.
- Behrens, George p. 23.
- Belasyse, Lord, Ambassador p. 45.
- Belhus, Avely (Sir Thomas Barrett-Lennard, Bart.) p. 16 (2), 44.
- Bellew, 3rd Lord p. 91.
- Bellew, Frances Brudenell, Countess* of Neuburgh, afterwards Lady p. 91; 91.
- Bellori, G. B. p. vi, xii (2), xiii; 169.
- Belton House, Grantham (Earl Brownlow) p. 9 (2), 173; 9 (2), 10.
- Bentinck, Frances, Lady Byron, *See* Byron.
- Bentinck, Lady Isabella, Duchess of Kingston, *See* Kingston.
- Bentinck, Lady Mary, Countess of Essex, *See* Essex.
- Bentinck, Wm., 2nd Duke of Portland, *See* Portland.
- Bentinck, Wm., 1st Earl of Portland, *See* Portland.
- Bentivoglio, Cardinal, portrait of, (by Van Dyck, Galleria Pitti) p. xlvii.
- Berch, C. R. p. 175.
- Berg, Wilhelm p. 179 (2).
- Berg von Linde, Countess, Coll., *See* Källunda, Skåne.
- Bergamo p. xliii; 50.
- Agliardi Collection p. 50.
- Bergenhielm, Johan, Professor, Secretary of State and Ambassador, portrait of, (by Hysing?, Upsala University Coll.), Pl. XLIV, p. 133.
- Berkeley, Charles, 2nd Earl of, p. 5.
- Berkeley, James, 3rd Earl of, Admiral*, p. 5.
- Berkeley, John, of Stratton p. 93; 36.
- Berkeley, Lady Louisa Lennox, Countess of p. 5.
- Berkshire p. 22.
- Berlin p. 66 (2), 68 (3), 140 (2), 141, 142, 165, 177, 181.
- Bernal Collection p. 156; 123, 128, 129.
- Bernardi, Valentino p. 176.
- Berry Pomeroy, Edward Seymour, 4th Bart. of p. 127.
- Bertie, Lady Bridget Montagu, Duchess of Leeds, *See* Leeds.
- Bertie, Hon. Charles, of Uffington p. 5.
- Bertie, Elizabeth, Lady Fitzwalter, *See* Fitzwalter.
- Bertie, James, 3rd Baron Norreys of Rycote, Earl of Abingdon, *See* Abingdon.
- Berwick, James Fitzjames, 1st Duke* of p. 122.
- Bezeliuss, C., Rev. Dr. p. 138.
- Bibliothèque National, *See* Paris.
- Bighton Wood, Alresford (Colonel Heathcote) p. 124; 17, 22, 23 (3), 24.
- Bildt, Carl, Baron p. 11.
- Billingbeare House (Mr. Neville) p. 61.
- Bilton Hall Coll., Rugby p. 63 (3), 69.
- Bingley, Robert Benson, Lord, portrait of, (by von Behn, Victoria and Albert Museum) p. 67.
- Binyon, Laurence p. 29.
- Biörckman, Mr. p. 14.
- Blackall, Dr., Coll. p. 54.
- Blackall, Offspring, Bishop of Exeter* p. 54, **85.
- Blacke, Mr., frame maker p. 76.
- Blackstone, William p. 88.
- Blathwayt, William p. 25; 78.
- Blenheim p. 22, 149.
- Blenheim Palace (Duke of Marlborough) p. 101 (2), 129.
- Bligh, John, 1st Earl of Darnley, *See* Darnley.
- Bode, Wilhelm von p. 65, 177.
- Bodleian Library, Oxford University, *See* Oxford.
- Bohun, George, of Coundon p. 28 (2).
- Bohun, Jane, Mrs. Lucy, *See* Lucy.
- Bohun, John p. 28.
- Bohun, Mary, Mrs. Lucy, *See* Lucy.
- Bohuslän p. 135.
- Boit, Alexander (son of Charles Boit) p. 155.
- Boit, Alexander, the Elder p. 135 (2), 137, 178.
- Boit, Alexandre, the Younger p. 136.
- Boit, Anne p. 155 (2).

- Boit, Charles, Sen. p. 135 (2), 137, 178 (3), 179 (4).
- Boit, Anne Marguerite (Margaret) Williard, Mrs. p. 154, 155, 180; 122.
- Boit, Charlotte p. 155 (2); 122.
- Boit, Honoré, the Elder p. 135, 178.
- Boit, Honoré, the Younger p. 136, 137.
- Boit, Maria Anna p. 138.
- Boit, Maria Creveleur, Mrs. p. 135, 136, 179.
- Boit, Mrs. p. 145.
- Bokauktionskammaren, See Stockholm.
- "Boleyn, Anne", portrait of (by Lorentz Pasch Sen.) p. 72.
- Bolingbroke, Henry St. John, Viscount Pl. LVIII, Fig. 2, p. 166 (2); 54. —portrait of (by Richter) p. 135.
- Bologna p. 45.
- School, The p. ix 172.
- Pinacoteca p. xxxvi.
- Boman, E. A., Esq., See Stockholm.
- Bonde, Baron, Coll., See Eriksberg.
- Bonde, Carl, Count of Björnö, Pl. XXIII, p. 18 (3), 19 (3), 99 (4), 174 (2); 5, 6.
- Bonde, Count, Coll., See Hesselby Castle.
- Bonde, Maja Gustava, Countess, née Gyllenstierna, Pl. XXIV, p. 99; 6.
- Bonde, Sophia, Lady Fleming, See Fleming.
- Borghese, Cardinal Scipione, portrait bust of (by Bernini) p. xxxviii.
- Booth, George, 2nd Earl of Warrington, See Warrington.
- Borenus, Tancred, Professor of the University of London p. iii; 174.
- Borghese Collection, The, See Rome.
- Borscau, Mlle p. 15.
- Boschini, Marco p. 49.
- Bosse, Abraham p. vii, xxiv.
- Bottellier, R. (Richard Butler of London?) p. 54.
- Bouchot, Henry p. 180.
- Boughton House, Kettering (Duke of Buccleuch) p. 89 (2), 90, 91, 127; 22, 30 (3), 51.
- Bourbon, Duke of p. 103.
- Boutard, author of books on iconology p. 36.
- Bouverie, Sir Edward Des, Bart., Pl. XXXIX, p. 125—127, 133; 6.
- Bouverie, Elizabeth Marsham, Lady Des, Viscountess Folkestone, See Folkestone.
- Bouverie, Sir Jacob Des, Bart., 1st Viscount Folkestone, See Folkestone.
- Bouverie, Mary Clarke, Lady Des 1st Viscountess Folkestone, See Folkestone.
- Bouverie, Sir William Des, Bart., p. 6 (2).
- Boyer, Abel p. 102.
- Boyle, Richard, 1st Earl of Cork, See Cork.
- Boyle, Hon. Robert p. 54.
- Boyne, The p. 84.
- Boynton Hall Pictures (Sir Chas. W. Strickland, Bart.) (East Riding Portraits) p. 75.
- Boys, Anne, Mrs. Barrett, See Barrett.
- Boys, Sir Wm., M. D. p. 54.
- Brabourne, Baron, Coll., See Mersham Le Hatch, Ashford.
- Bracciano, Flavio Orsini, Duke of p. 13.
- Bradbourne, Larkfield, Kent (Sir John Twisden, Bart.) p. 45 (3), 46.
- Bradbourne, Sir Thomas Twisden, 1st Bart. of p. 45.
- Bradford, Earl of, Coll., See Weston.
- Bradford, Francis Newport, 1st Earl of, Pl. XXXI; p. 109, 110; 7 (2).
- Bradford, Henry, Viscount Newport, afterwards 3rd Earl of, Pl. XXXII; p. 110 (2), 114; 7.
- Bradshaigh, Sir Roger, 3rd Bart. p. 54.
- Brahe, Abraham, Count, portrait of (by Ehrenstrahl, at Nerke's Boo) p. 40.
- Bratton Fleming (Basil Fanshawe Esq. p. xlvii) p. 102 (2); 14, 18.
- Brauthwayt, Arthur p. 125; 7.
- Breen, John E., Coll. p. 127, 128 (2), 129.
- Breton, Frances p. 132.
- Bridge House, Wetherby (Mrs. T. S. Kennedy) p. 67.
- Bridges, Anne, Mrs. Onslow, See Onslow.
- Bridges, John p. 98.
- Bridgewater, Elizabeth Churchill, Countess of p. 90; 86.
- Bridgewater, Scroope, 4th Earl of, 1st Duke of p. 61, 86.
- Bridgewater House, See London.
- Bridgman, Charles, Archdeacon of Richmond p. 120 (2); 54.
- Bridgman, Dove, Prebendary of Chester p. 54.
- Bristol p. 115; 3; 74, 76, 93, 145 (2).
- Bristol, Elizabeth Felton, Lady Hervey, Countess of p. 90; 86.
- portrait of (by Hysing) p. 100.
- Bristol, Isabella Carr, Mrs. Hervey, Countess of p. 133; 7.
- Bristol, John Hervey, 1st Earl of, p. 7, 41, 86.
- Bristol, Marquess of, Coll., See Ickworth.
- Bristow, Ann, Countess of Effingham, See Effingham.
- Bristow, Catherine Woolley, Mrs., Pl. XLIII, p. 78, 102, 118 (3), 119, 129; 7, 17.
- Bristow, Frances, Mrs. Warde, See Warde.
- Bristow, Katherine, Mrs. Dashwood, See Dashwood.
- Bristow, Robert, of Mickeldever, Hants p. 7, 17, 47.
- British Museum, See London.
- Brome Hall (Lord Cornwallis) p. 76.
- Bromley, Henry p. 46, 85 (3), 86 (4) 87 (4), 88 (5), 89 (5), 90 (5), 91 (5), 92 (2), 93 (5), 94 (4), 95 (6), 96 (3), 102 (3) — 105, 131.
- Bromley, Sir William p. 8.
- Bromley, Sir William, Speaker of House of Commons, p. 114; 8, 37, **86.
- Brooke, Mary Thynne, Lady, p. 8, 9.
- Brooke, Sir Richard, Bart., Coll. p. 83 (2).
- Brooke, William, 7th Baron, p. 8, 9.
- Brooke and Warwick, Earl of, Coll. See Warwick Castle.
- Brown, Charles, Esq., Coll., p. 123.
- Browne, Lady Barbara, p. 9.
- Browne, Sir George, of Kiddington p. 9.
- Brownlow, Alicia, Lady Guilford, See Guilford.
- Brownlow, Anne, Lady Cust, See Cust.
- Brownlow (? Dorothy Mason) Lady p. 9.
- Brownlow, Earl, Coll., See Belton House.
- Brownlow, Elinor, Viscountess Tyrconnel, See Tyrconnel.
- Brownlow, Elizabeth, Countess of Exeter, See Exeter.
- Brownlow, Sir John, 3rd Bart. p. 9, 10.
- Brownlow, Sir John, 5th Bart., Viscount Tyrconnel, See Tyrconnel.
- Brownlow, Margaret p. 9; 10 (2).
- Brownlow, Sir William, 4th Bart. p. 9 (2).
- Brudenell, Anne, Duchess of Richmond, See Richmond.
- Brudenell, Frances, Countess of Newburgh, afterwards Lady Bellew, See Bellew.
- Brudenell, Francis, Lord, p. 2, 30, 91.
- Brudenell, Mary, Viscountess Molyneux, See Molyneux.
- Brunetière p. xxviii.
- Brunnberg, Peter p. 126.
- Brunswick, Amalia of, Queen of Hungary, See Hungary.
- Brunswick, Duke of p. 5.
- Brusell, Niclas, brass-smith p. 131.
- Brussels p. 42, 126, 128 (2), 142, 143, 144.
- Collection Paul Dausette p. xlviii.
- Bryan, Michael p. 58, 77.

- Brydges, James, Earl of Carnarvon, 1st Duke of Chandos, *See* Chandos.
- Buecleuch, Lady Anne Scott, Countess of p. 114.
- Buecleuch, Duke of, Coll., *See* Bough-ton House, Kettering, and Montague House.
- Buecleuch, James Scott, 1st Duke of Monmouth and, *See* Monmouth.
- Buckingham, Duke of p. 54.
- "Buckingham, Duke of", portrait of (by Closterman, at Clumber Park) p. 114.
- Buckingham, George Villiers, 2nd Duke of p. 142.
- Bukowski's, art dealer, *See* Stockholm.
- Buller, John, of Morval p. 76.
- Buller, John Francis, Coll. p. 65, 70, 76.
- Buller Rebecca Trelawny, Mrs. p. 76.
- Bunbury, Sir Henry, Bart., Coll., *See* Mildenhall Manor House.
- Burchett, Josiah, Esq., Coll. p. 61.
- Burleigh, Lord, portrait of (by Wis-sing) p. 89.
- Burlington, Lady p. 122.
- Burlington, Richard, (3rd?) Earl of p. 60, 62; 86.
- Burrard, Alicia (? Alice Herbert) p. 24.
- Burrard, John, Esq. p. 24.
- Burrard, Mrs. p. 55.
- Burrel p. 52.
- Burton, Dr. Simon p. 19.
- Busby, Dr. Richard p. 91, 120 (2); 55.
- Butler, James, 2nd Duke of Ormonde, *See* Ormonde.
- Butler, Jane, Lady Villiers, after-wards 7th Viscountess Falkland, *See* Falkland.
- Butler, Richard, of London (R. Bot-tellier) p. 54.
- Buxted Park (H. B. Portman) p. 35, 70.
- Buxton, Anne Gooche, Mrs. p. 126; 10 (2).
- Buxton, Elizabeth, Mrs. Jacob, *See* Jacob.
- Buxton, Hannah (?) p. 126, 127; 11.
- Buxton, John, p. 126; 10 (2), 11.
- Buxton, Major, Coll., *See* Tockenham Manor, Wootton Bassett.
- Buxton, Robert, of Rushford, Nor-folk p. 10, 11.
- Byng, George, 1st Viscount Torrington, *See* Torrington.
- Byng, Patrick (Pattee), 2nd Viscount Torrington, *See* Torrington.
- Byrche, Elizabeth Barrett, Mrs. p. 55.
- Byrche, Rev. W. D. p. 55.
- Byrche, Rev. Wm., of Dover p. 55.
- Byron, Catharine, Lady Ranelagh, *See* Ranelagh.
- Byron, Frances Bentinck, Lady p. 55.
- Byron, Lady Frances p. 55.
- Byron Isabella Countess of Carlisle, afterwards Lady Musgrave, *See* Musgrave.
- Byron, John, Admiral p. 56.
- Byron, Lord, Coll., *See* Newstede.
- Byron, Sophia Trevannion, Lady p. 56.
- Byron, wife of Mr. Trevannion p. 56.
- Byron, William, 4th Baron p. 55 (3), 56 (3).
- Byron, Wm., 3rd Lord p. 55.
- Byron, Wm. Lake, Lord (4th or 5th Baron (?) p. 56.
- Bäll, Mrs. Maria p. 144.
- Böttiger, Johan p. 173.
- Cadogan, Charles, 2nd Baron p. 56.
- Cadogan, Earl, *See* Culford Hall Coll.
- Cadogan, Elizabeth Sloane, Lady p. 56.
- Cadogan, William, 1st Earl of, Pl. XLVI; p. 134; 97 (2).
- Caesar, Julius p. xvi.
- Cagliari, Joseph p. 50.
- Calais p. 136, 179.
- Cambridge p. 21.
- Campbell, John, 2nd Duke of Argyll, *See* Argyll.
- Cannons (Duke of Chandos) p. 68.
- Canterbury p. 71, 75, 93, 94.
- Capel, Anne, Countess of Carlisle, *See* Carlisle.
- Carew p. 60.
- Carl Gustaf, Prince, afterwards Carl X Gustaf, King of Sweden p. 136, 179.
- Carlisle, Anne Capel, Countess of, Pl. XV, p. 94; 11, *56, 57.
- Carlisle, Charles, 3rd Earl of p. 11, 57.
- Carlisle, 1st Earl of p. 87.
- Carlisle, Earl of, Coll., *See* Castle Howard and Naworth Castle.
- Carlisle, Edward, 2nd Earl of p. 57.
- Carlisle, Henry Howard, 4th Earl of p. 55, 57.
- Carlisle, Isabella Byron, Countess of, afterwards Lady Musgrave, *See* Musgrave.
- Carmarthen, Anne Seymour, Marchioness of, Duchess of Leeds, *See* Leeds.
- Carmarthen, Peregrine, Marquess of, 3rd Duke of Leeds, *See* Leeds.
- Carnarvon, James Brydges, 1st Duke of Chandos, Earl of, *See* Chandos.
- Caroline, Princess, (daughter of George II) p. 134; *101, **103.
- Caroline, Queen p. 121; 2, 19, 49, 68, 75.
- Carpenter, Georg, Lord p. 57.
- Carr, Isabella, Mrs. Hervey, Countess of Bristol, *See* Bristol.
- Carr, Sir Robert, Bart., of Sleaford p. 7.
- Carrara Academy, The p. 51.
- Carter, T. S., Coll. p. 59.
- Casa Maniago p. xlvi.
- Castens, Lucia p. 148.
- Castiglione, Baldassare p. xxviii, xxx, xxxiv (2).
- Castle Howard (Earl of Carlisle) p. 56, 57 (2), 70 (2).
- Castlemaine, Anne, Lady Sussex, *See* Sussex.
- Castlemaine, Barbara, Countess of p. 112; 44.
- "Castor and Pollux" p. xxvii.
- (in the Campidoglio) p. xxiv.
- Catherine I, Empress of Russia p. 144; 122.
- Cattaneo, Giovanni Battista, portrait of (by Van Dyck, in the National Gallery) p. xlv.
- Cavendish p. 76.
- Cecil, James, 5th Earl of Salisbury, *See* Salisbury.
- Chandos, Duke of, Coll., *See* Cannons.
- de Chambray, Fréart p. vii, ix.
- Chandos, James Brydges, 1st Duke of, Earl of Carnarvon p. 86.
- Chantilly
Musée Condé p. 161; 108, 112, 114.
- "Charity" (by Peterson) p. 134.
- Charlecote Park, Warwickshire (Sir Henry Fairfax-Lucy, Bart.) p. 114; 8, 27, 28 (2).
- Charles, Archduke of Austria, as Emperor named Charles VI p. 153, 159 (3); 109.
- Charles I, King of England p. xxviii, xxxix (2), xl; 41, 156, 181; 122, 123, 125.
- Charles II, King of England p. ix, xxix, xl, xli, xlii; 42, 65, 92, 112, 156, 176; 29, 44, 90, 114, 123, 125.
- Charles, Landgrave of Hesse-Cassel, *See* Hesse-Cassel.
- Charles V, Emperor of The Roman Empire p. xxxii.
- Charles XI, King of Sweden p. i; 8 (3), 18 (5), 31, 112, 115, 174 (3), 176; 5, 133 (2).
- Charles XII, King of Sweden Pl. XXXVI; p. 16, 18 (2), 22 (2), 25, 67, 68, 70, 82, 112, 115, 116 (2), 117 (7), 153; 11, *57, 143, 146.
- portrait of (by Richter) p. 135.
- ,, (by Schröder) p. 70.
- as Prince, portrait of (by Peterson) p. 133.
- Charles Edward, Prince p. 57, 98.
- Charlotte Elizabeth, Duchess of Or-leans, "La Palatine", *See* Orleans.
- Cheltenham (Lord Northwick) p. 108, 129.

- de Chennevière, Henry p. 152.
 Chequers p. 97.
 Cherbury, Richard, 2nd Lord p. 24.
 Chester p. 20 (2), 54, 60, 75, 88.
 Chesterfield, Lady Elizabeth Dormer, Countess of p. 12.
 Chesterfield, Philip, 2nd Earl of p. 12, 14 (2).
 Chesterton, *The Player* p. 123.
 Cheyne, William, 2nd Viscount Newhaven, *See* Newhaven.
 Chichester, Earl of p. 99.
 Chicksands Priory, Bedfordshire (Sir Algernon K. B. Osborn) p. 44.
 Chiffinch portrait (by Riley, N.P.G.) p. 79.
 Chilcot p. 12.
 Child, Elizabeth, portrait of (by Riley at Woburn Abbey) p. 79.
 Child, Sir Fr., The Elder, Alderman of Farringdon p. 12 (3).
 Child, Sir Francis p. 127 (4); 12.
 Child, Sir Robert p. 16, 65, 127; 12.
 Child, Mr. Samuel p. 12.
 Children, *Two* (by Dahl) p. 80.
 Chledowski, C. p. 83.
 Christchurch, *See* Oxford.
 Christchurch College, *See* Oxford.
 Christina Church, *See* Gothenburg.
 Churchill, Anne, Countess of Sunderland, *See* Sunderland.
 Churchill, Arabella p. 122.
 Churchill, Charles General, p. 142.
 Churchill, Elizabeth, Countess of Bridgewater, *See* Bridgewater.
 Churchill, George, Admiral p. 57.
 —portrait of (by Boit) p. 108.
 — „ „ (by Richter) p. 135, *142.
 Churchill, John, 1st Duke of Marlborough, *See* Marlborough.
 Churchill, Mary, Duchess of Montagu, *See* Montagu.
 Churchill, Sir Winston p. 29.
 Cicero p. xi, xxv, xxix.
 Cirencester (Earl Bathurst) p. 112, 121, 124; I, 4, 43.
 Clairmont, *Mlle de*, Pl. LVII, Fig. 4; p. 155; 108.
 Clare, John, 4th Earl of p. 69.
 Clarendon, Henry, Lord Hyde, 2nd Earl of Rochester, 4th Earl of p. 72, 89.
 —*The three Daughters of* p. 73.
 Clarendon, Lord Chancellor, Coll., *See* Grove, Watford.
 Clarke of Northampton, Bartholomew p. 6, 13.
 Clarke, Catherine Stanhope, Lady p. 12.
 Clarke, Godfrey, M.P. of Chilcot p. 12.
 Clarke, Mary Barnardiston, Lady p. 53.
 Clarke, Mary, Lady Des Bouverie, Viscountess Folkestone, *See* Folkestone.
 Clarke, Mary Young, Mrs. p. 126 (2); 13.
 Clarke, Rev. Dr. p. 39.
 Clarke, Sir Robert, Bart. p. 53.
 Clarke, Dr. Samuel, Minister of St. Benet Fink p. 8; 87.
 Claypole, Mrs. p. 123.
 Clayton, Wm., Baron Sundon, *See* Sundon.
 Clemensson, Gustaf, Ph. D. p. 179.
 Clement IX, portrait of (by Baciccio, in the Accademia di San Luca, Rome) p. 52.
 Cleopatra p. xvi.
 Clifden, Lord, Coll., *See* Lanhydrock, Bodmin.
 Clive, George p. 72.
 Clive, Kitty Raftor, Mrs. p. 72.
 Clouzot, Henry p. 152, 180 (3).
 Clubs of Fine Art
 Club of St. Luke p. 62 (2),
 Rose and Crown Club p. 62 (2),
 Virtuosi Club, The p. 132.
 Cockburn, C. S., *See* Sutton Rock.
 Coke, Anne Osborne, Lady p. 13.
 Coke, Carey Newton, Mrs. p. 94, 97 (2), 98; 13 (2).
 Coke, Edward p. 97; 13 (2).
 Coke, Colonel John, of Melbourne p. 14.
 Coke, Mary, Mrs. Fanshawe, *See* Fanshawe.
 Coke, Mary, Lady Southwell, *See* Southwell.
 Coke, Mary Hale, Mrs. p. 14, 121.
 Coke, Mary Stanhope, Lady p. 103 (2); 12, 14 (2).
 Coke, Miss p. 17.
 Coke, Robert, of Thorington and Holkham p. 13.
 Coke, Rt. Hon. Thomas, Vice-Chamberlain to Queen Anne p. 17, 102 (2), 103 (4), 104; 12, 14 (2), 18, 42 121 (2).
 Cole, Sir Arthur, Bart., Baron Ranelagh, *See* Ranelagh.
 Coleraine, Anne (?Hanger), Lady p. 57.
 Coleraine, Henry Hare, 3rd Lord p. 57.
 Coleraine, 2nd Lord p. 77.
 Coleraine, Viscount, Coll. p. 64, 75 (2).
 Collins Baker, C. H. p. ii, xlv (2), xlv (2); 39, 73 (2), 77, 84 (2), 86, 88 (2), 89, 90, 96, 97 (2), 100, 103, 114, 120 (2), 124 (2), 127, 172, 173, 174, 176, 177, 179; I, 2, 3, 5, 8, 9, 11 (2), 12 (3), 13 (2), 14 (3), 15, 17, 18 (2), 21—23 (2), 24 (2), 25 (2), 27, 29 (2), 31, 32 (3), 33—35, 36 (2)—40 (3), 41 (2), 43 (2), 44, 46 (2), 47 (2), 48 (2), 49 (2), 50 (2), 87, 89, 93, 100 (2).
 Colyear, Catherine Sedley, Countess of Dorchester, Lady, afterwards Countess Portmore, *See* Portmore.
 Colyear, Sir David, Bart., afterwards Earl Portmore, *See* Portmore.
 Combe Abbey, Warwickshire (Earl of Craven) p. xlix; 58 (3).
 Compton Verney p. 87; 46 (2), 47 (2).
 Constantin the Great, equestrian statue of (by Bernini) p. xxxviii.
 Conyngham, Sir Alfred p. 58.
 Conyngham, Lady p. 58.
 Cooke, James, of London p. 21.
 Cooke, Jane, Viscountess Grimston, *See* Grimston.
 Cookes, Mary Windsor, Lady p. 14.
 Cookes, Sir Thomas, 2nd Bart. p. 88, 99; 14.
 Cooper, Anthony, 2nd Earl of Shaftesbury, *See* Shaftesbury.
 Cooper, Elisabeth Ashley, Lady Harris, *See* Harris.
 Cooper, Mrs. Priscilla p. 127; 87.
 Copenhagen
 Collection Glückstadt p. 119, 135.
 Rosenborg Castle Coll. p. 166; 106 (2), 110 (2), 137.
 Cork, Catherine Fenton, Countess of p. 54.
 Cork, Richard Boyle, 1st Earl of p. 54.
 Corley, John, Coll. p. 79 (2).
 Cornell, Henrik, Ph. D. p. iii.
 Cornwallis, Lord, Coll. *See* Brome Hall.
 Cosimo III, Grand Duke of Toscana p. 113.
 Cotton, Mrs. Jane p. 58.
 Cottrell, Sir Charles p. 15.
 Cottrell, Sir Charles Ludovicke p. 112; 15 (3).
 Cottrell-Dormer, Bridget Sherborne, Lady p. 126 (2); 15 (3).
 Cottrell-Dormer, Captain C. W., Coll., *See* Rousham, Oxon, Oxfordshire.
 Cottrell-Dormer, Sir Clement p. 126, 127; 15 (3).
 Coventry p. 144 (2).
 Cox, Peter p. 78.
 Craggs, James p. 125; 15.
 Craven, Anne Tylney, Lady p. 58 (2).
 Craven, Earl of, Coll., *See* Combe Abbey, Warwickshire.
 Craven, Sir John p. 58.
 Craven, Miss, Coll., *See* Bath.
 Craven, Sir Thomas p. 58.
 Craven, William, 3rd Lord p. 58 (2), **87.
 Craven, Wm., 2nd Baron p. 58 (2).
 Crawford and Balcarres, Earl of, Coll., *See* Haigh Hall, Wigan.

- Creed, Elizabeth, Mrs. Steward, *See* Steward.
- Creed, John, of Oundle p. 43.
- Cremer, Captain of the Horse p. 147.
- Cremorne, Lady Anne Dawson, Viscountess p. 104.
- Creveleur, Maria, Mrs. Boit, *See* Boit.
- Creveleur, Noak p. 179.
- Crispe, Edmund* p. 58.
- Crofts, James* p. 123.
- Cromarty, Lord Justice General Mackenzie, 1st Earl of* p. 58.
- Cromwell, Mrs.* p. 124.
- Cromwell, Oliver, The Protector* Pl. LXI, p. 156, 167; 108, 109, *123.
- portrait of (by Richter) p. 136, *143.
- Cronström, Isaak, Lieutenant p. 14, 15.
- Culford Hall Collection (Earl Cadogan) p. 56.
- Cumberland, Duke of (1914) p. 110.
- Cumberland, William-Augustus, Duke of (son of George II) p. 26.
- Cummings, Dr. W. H., Principal of Guildhall School of Music, Coll. p. 62.
- Curzon, Elinor* p. 118; 16.
- Curzon, Marquess, Coll., *See* Kedleston, Derbyshire.
- Curzon, Sir Nathaniel, Bart. p. 16.
- Cust, Anne Brownlow, Lady p. 9.
- Cust, Lionel H. p. 80, 81, 121; 29, 33, 40, 49.
- Cust, Sir Richard, Bart. p. 9.
- Dacre, Lady Anne Barrett-Lennard, Baroness* p. 16.
- "Daedalus and Icarus" (by Sacchi) p. xxii.
- Dahl, Mrs. Catarina p. 3 (3), 13.
- Dahl, Catherine, Mrs. Graham, *See* Graham.
- Dahl, Dorothy p. 17, 28 (2), 132.
- Dahl, Miss p. 3.
- Dahlberg, Erik, Field Marshal* p. 34, 176; 43.
- Dal, Eliza* p. 136 (2).
- Danby, Thomas, Earl of, 4th Duke of Leeds, *See* Leeds.
- Danvers, Daniel* p. 125; 17.
- Danvers, Miss Gertrude, *See* London.
- Danvers, John p. 17.
- Danvers, Susan Smith, Mrs. p. 17.
- Darnley, John Bligh, 1st Earl of* p. 136.
- Darnley, Lady Theodosia Hyde, Countess of p. 136.
- Dartmouth, Lord, portrait of (by Riley, in the Nationalmuseum, Stockholm) p. 79.
- Dashwood, George, of Heatherington Hall p. 8.
- Dashwood, Katherine Bristow, Mrs.* p. 8.
- "The Daughters of Loth" (by Vouet) p. 69.
- Dausette, Paul, Coll., *See* Brussels.
- Davenport, Isabella, Mrs. Lucy, *See* Lucy.
- Davies, Alexander, of Ebury, Middlesex p. 59.
- Davies, Mary, Lady Grosvenor, *See* Grosvenor.
- Davis, Charles, Coll. p. 57.
- Davis, F. p. 129.
- Davis, Mr. p. 91.
- Dawkins, Rev. E. H., Coll., *See* Morhanger House, Bedfordshire.
- Dawnay, Henry, 2nd Viscount Downe, *See* Downe.
- Dawnay, Hon. John, Coll., *See* Wykeham, Yorks.
- Dawson, Lady Anne, Viscountess Cremorne, *See* Cremorne.
- Dawsonne, Mary, Lady Heathcote, *See* Heathcote.
- Dawsonne, William* p. 17.
- Dawsonne, William, of Hackney, p. 17.
- De la Gardie, Magnus Gabriel, Count p. 31 (3), 34, 136, 137, 178, 179 (3).
- De la Vallée, Christopher p. 11, 13.
- Delawarr, Countess p. 20.
- della Casa, Giovanni p. xxviii, xxix (2), xxx (5), xxxiv; 170, 171.
- delle Rovere, Francesco Maria, portrait of, (by Titian, in the Uffizi) p. xlv, xlvi.
- Denmark p. i; 24, 108; 106, 122., 142.
- Denmark, George, Prince of* Pl. XIX, XXXIII; p. 22, 24 (2), 25, 29, 57, 74, 99 (2), 105 (4), 108, 111, 112, 120, 125, 147, 149 (2), 150 (2), 156, 159, 160, 166 (2); 2, 20, *61, 67, **88.
- portrait of (by Boit) p. 107 (2), 110 (2), *124 (3).
- portrait of (by Richter) p. 137, *143.
- Denmark, A Prince of* p. 59.
- Denmark, Prince of, portrait of, (by Suttermans) p. 88.
- Denny, Rev. H. L. Lyster p. 66.
- Deptford p. 115.
- Derby p. 52.
- Derbyshire p. 116.
- Dering, Elizabeth, Lady Southwell, *See* Southwell.
- Derry p. 24, 90.
- Descartes, René p. vii.
- D'Este, Maria Beatrice* p. 124.
- Devonshire, Duke of, Coll., *See* Hardwick Hall.
- Devonshire, Earl, later 2nd Duke of p. 17.
- Devonshire, Rachael Russell, Duchess of* Pl. I; p. xlviii; 77 (2), 94 (2), 96 (2), 101; 113; 17.
- portrait of (by Riley) p. 97.
- Devonshire House p. 130.
- "*Diana and Cupid*" (by Boit) p. 130.
- Dickinson, Richard*, p. 103.
- Dickons, Ann, Lady Heathcote, *See* Heathcote.
- Dillon, Viscount, Coll., *See* Ditchley, Enstone.
- Ditchley, Enstone (Viscount Dillon) p. 75; 9 (2), 48.
- Doetsch, Henry, Coll. p. 123, 125 (3), 127, 129.
- Donacomper, Celbridge, Co. Kildare, Ireland (Wm. T. Kirkpatrick Esq.) p. 83.
- "Doña Juana," portrait of (by Antonio Moro) p. xxxv.
- "Doña Maria," portrait of (by Antonio Moro) p. xxxv.
- Donington Park (Marquess of Hastings) p. 65.
- Donnadieu, Alcide, Coll. p. 78.
- Dorchester, Catherine Sedley, Countess of, Lady Colyear, afterwards Countess Portmore, *See* Portmore.
- Dormer of Rousham, Diana Kirk, Lady p. 25.
- Dormer, Lady Elizabeth*, Countess of Chesterfield, *See* Chesterfield.
- Dormer, John, of Rousham p. 25.
- Dorset, John Fredk., 3rd Duke of p. 20.
- Dorset, Earl of p. 4.
- Dover p. 55.
- Downe, Henry Dawnay, 2nd Viscount* p. 59.
- Downe, Lord p. 59.
- Downe, Mildred Godfrey, Viscountess p. 59.
- Downshire, Marchioness of p. 112; 121, 124.
- Drake, Anne Heathcote, Lady* p. 124; 22.
- Drake, Sir Francis Henry, Bart. p. 22.
- Dresden p. 135, 153 (4), 154, 165, 181.
- Dresdner, A. p. 169 (2), 176.
- Drift, Adrian p. 116.
- "*Drinking-Bout, A Great*" (by Peterson) p. 133 (2).
- Droitwich p. 96.
- Drottningholm (His Majesty the King of Sweden) p. 31; 12.
- Drummond, Mrs. George J., Coll. p. 68.
- Dryden p. x, xiii, xxv, xxvi; 169, 170, 171.
- Dubbe, Michael, "Assessor" p. 3, 13.
- Dubbe, Mrs. p. 3.
- von Düben, Emerentia p. 16.
- von Düben, Joachim p. 16 (4).
- Dublin p. 21, 78, 90.
- Du Fresnoy, C. H. p. vi, x (2), xiii, xv (2), xviii, xx, xxiii, xxiv, xxvi (3) xxxii; 169 (2), 170 (2), 171 (5).
- Dugdale, W. F. S., Esq., Coll., *See* Merrivale Hall, Atherstone.

- Dunch, Mrs. p. 108.
Dunham (Earl of Stamford) p. 78.
Dunster Castle, Somerset (Geoffrey Luttrell Esq.) p. 102, 104 (2); 28 (2), 45, 50, 73.
Dupin, Equerry p. 156.
Duppa, Brian, portrait of (by Wright, Christ Church College, Oxford) p. xlvii.
Dupplin, L. p. 75.
Dupplin Castle, Scotland (Earl of Kinnoull) p. 60 (2), 63, 65, 69, 71 (2).
Düsseldorf p. 145 (3).
—Düsseldorfer Galerie p. 111, 114.
Dutton, John p. 59.
Duveen, M. M., Coll. p. 144.
Dysart, Earl, Coll., *See* Ham House.
- Eaton Hall, Chester (Duke of Westminster) p. 59.
Edgumbe, Grace, Mrs. Pearce, *See* Pearce.
Edgumbe, Robert, Esq., Coll., *See* Quay House, Newquay.
Edinburgh p. 21.
—Parliament House p. 58.
Edwards, Mrs., née Godolphin p. 124.
Edwin, Mr., Coll. p. 62.
Effingham, Ann Bristow, Countess of p. 17.
Effingham, Francis Howard, Earl of p. 17.
Egmont, John, Earl of p. 25, 27, 132, 175, 178; 103.
Ehrenstéen, Edvard, Swedish Ambassador in London p. 176 (2).
Eichhorn Collection, *See* Stockholm, The Royal Library.
Ekeblad, Claes, The Elder Count of Stola p. 14, 174.
Ekeblad, Claes, The Younger Count p. 11.
Ekebyhof (Ihre Collection) p. 147.
Eleonora of Pfaltz-Neuburg, Empress of Austria p. 109.
Elfontshuus p. 14.
van Ellemeet, Maria, Lady North, *See* North.
van Ellemeet, Vryheer, Treasurer of Holland p. 32.
Ellesmere, Earl of, Coll., *See* London, Bridgewater House.
Elphin p. 89.
Elsum, M. p. x.
Elton Hall, Peterborough (Colonel D. J. Proby) p. 37, 50.
Ely, Bishop of p. 62.
Engeström, Johan von p. 117.
England p. i (2), ii, iii, viii, ix, x (2), xix, xxvi, xxviii (2), xxix, xxxv, xxxviii, xxxix (3), xl, xli, xlix; 1 (2), 2 (2), 3, 5, 8 (3), 9, 14 (2), 15 (2), 20 ††—2615. W. Nisser.
- (2), 23, 25, 26 (3), 27, 29, 33, 41 (2), 44, 48 (3), 54, 56, 57 (2), 59, 60 (2), 65 (2), 66 (2), 67 (7), 68, 70 (4), 71 72, 79, 84, 89, 97 (3), 103, 105, 113 (3), 115 (4), 117 (3), 128 (2), 129, 132 (2), 133, 135, 141, 142 (5), 143 (4), 144 (4), 145, 147, 148, 149, 151, 153, 162 (2), 164, 176, 181; 26, 29, 35, 57, 77, 100 (2), 101 (3), 103, 105, 109, 110, 115, 121—125.
Enquist, Greta, Mrs. p. iii.
Eriksberg (Baron Bonde) p. 178; 61.
Erskine, John, 11th Earl of Marr, *See* Marr.
Erskine, Thomas p. 59.
Escorial p. 92.
—Sala Real de los Retrados p. xxxv.
Essex, Arthur, 1st Earl of p. 11.
Essex, 2nd Earl of p. 60.
Essex, Lord, Coll. p. 54.
Essex, Lady Mary Bentinck, Countess of p. 60.
Eugene, Prince of Savoy, *See* Savoy.
Evelyn, Elizabeth, Lady Harcourt, *See* Harcourt.
Evelyn, John, "The Diarist" p. ix; 18, 115.
—portrait of (by Kneller at Royal Society) p. xlv; 86, 121.
Evelyn, John, of Wotton, Surrey p. 18.
Eversley, Viscount, Coll. p. 57.
Evsly House (Earl of Ancaster), *See* London.
Examination Schools, University of Oxford, *See* Oxford.
Exeter p. 54 (2), 76, 85.
Exeter, Elizabeth Brownlow, Countess of., Pl. LX, Fig. 2 p. 166, 167; 136.
Exeter, John, 6th Earl of p. 136.
Fyles, Maria, Lady Heathcote, *See* Heathcote.
- Faber, Harald p. 173.
Fahlerantz, Wilhelm p. 7.
Fairbairn, Sir Stafford, portrait of (by Kneller, at Greenwich Hospital) p. 77.
Fairfax-Lucy, Sir Henry, Bart., Coll., *See* Charlecote Park, Warwickshire.
Falkland, Jane Butler, Lady Villiers, afterwards Viscountess p. 54.
Falkland, Lucius Charles, 7th Viscount p. 54.
Falkland, Viscount, Coll. p. 54.
Falkland, 6th Viscountess p. 54.
Family Group, A (by Dahl) p. 83.
Family, The, of Leopold I, Emperor of Austria, 1703, Pl. LII; p. 109.
Fanchou, Mlle p. 14, 15.
Fane, Mrs. Henry p. 60.
Fanshawe, Sir Basil p. 102.
- Fanshawe, Coll., *See* Bratton Fleming.
Fanshawe, John, D. D., Professor of Divinity at Oxford, Canon of Christ Church, Oxford p. 18.
Fanshawe, John, of Parslowes, Essex p. 18 (2).
Fanshawe, Mary Coke, Mrs. p. 103; 18.
Fanshawe, Sir Thomas, portrait of, (by Lely, at Bratton Fleming) p. xlvii.
Farmor, Sir William, portrait of (by Dobson, at Welbeck Abbey) p. xlv.
Farnese, Alexander, portrait of (by Antonio Moro) p. xxxv.
"Farnese Bull", The p. xxiv.
Farnese Galleries, *See* Naples.
—Palazzo, *See* Rome.
Farrer, Rev. Edmund p. 7, 53, 56, 74 (2), 144.
Featherstonhaugh Frampton, H., Coll., *See* Moreton, Dorchester.
Félibien des Avaux, André p. vii, xviii, xxv.
Felton, Elizabeth, Lady Hervey, Countess of Bristol, *See* Bristol.
Felton, Sir William p. 86.
Fenton, Catherine, Countess of Cork, *See* Cork.
Fenton, James, Coll. p. 60.
Fenwick, Sir John p. 97 (2); 87.
Fenwick, Mary Howard, Lady p. 97, 111; 87.
Ferdinand III, Emperor of Austria p. 111.
Fermor, H., of Tusmore p. 109.
Fermor, Mrs. p. 109.
Finch, Daniel, 2nd Earl of Nottingham, 6th Earl of Winchelsea, *See* Winchelsea.
Finch, George p. 69.
Finch, Rev. Heneage, Coll. p. 52.
Finch, Heneage, 1st Earl of Aylesford, *See* Aylesford.
Finch, Heneage, 1st Earl of Nottingham, *See* Nottingham.
Finspång p. 177.
Fitzgerald, Lord p. 21.
Fitzharding, Lord p. 111, 115.
Fitzjames, James, 1st Duke of Berwick, *See* Berwick.
Fitzwalter, Charles Mildway, 18th Baron p. 5.
Fitzwalter, Elizabeth Bertie, Lady p. 5, 18.
Flanders p. xxxviii; 33.
Fleischmann, Mrs., Coll., *See* London.
Fleming, Baron p. 147.
Fleming, Gustafviana, Lady Horn, *See* Horn.
Fleming, Jacob, Lord-lieutenant of Nerke and Wermland p. 147.
Fleming, Sophia Bonde, Lady p. 147.
Flitzberg, Mrs. Maria p. 138.

- Flodmark, Johan p. 179.
 "Flora" p. xix.
 Florence p. xxxix, xlii; 54.
 1562 Academy of Fine Arts, The p. vi.
 Galleria Pitti p. xlvii.
 Uffizi, Palazzo degli p. xlv, xlvii.
 Foley, P., Esq., Coll., *See* Stoke Edith, Hereford.
 Foley House, Coll., *See* London.
 Folkestone, Elizabeth Marsham, Lady Des Bouverie, Viscountess p. 6.
 Folkestone, Harriet Pleydell, Viscountess p. 36.
Folkestone, Sir Jacob Des Bouverie, Bart., 1st Viscount, Pl. XL; p. 119, 125 (3); 6 (2), 13.
Folkestone, Mary Clarke, Lady Des Bouverie, Viscountess p. 125 (2); 6 (2), 13.
 Folkestone, William, Viscount p. 36.
 Fontaine, André p. 169, 170.
 Fontainebleau School, The p. vi.
 Fontaines, Baron de p. 21.
 Forbes, Colonel, Coll., *See* Rothiemay Castle, Banffshire, Scotland.
 Forbes, Lady Helen p. 100.
 Forester, Mrs. p. 39.
 Forster, Edward, portrait of (by Kneller) p. 120.
 Forster, W. p. 109.
 Fountain, Sr And. p. 60.
 Fox, Henry, 1st Baron Holland, *See* Holland.
 Foxwold Chase, Brasted, Kent (H. N. Pym) p. 71.
 France p. vi, vii, ix, xi, xxviii (2), xxxviii, xlii (2), xlix; 21, 31, 41, 57, 58, 71, 113, 115, 141 (2), 143 (2), 150, 151, 152, 153 (2), 162, 179; 111, 112, 122, 125.
 de France, Joseph Angelo, General director p. 146.
 Francis I, King of France p. xxxii.
 Franco, Niccolò p. xviii.
 Frankfurt p. 14.
 Fredenheim, Karl Fredrik, Superintendent p. 11.
 Frederici, Archiater p. 6.
Frederick I, King of Sweden p. 134; 143, 146.
 Frederick III, Elector p. 66, 141.
 Frederick III, King of Denmark p. 20.
 Frederick Lewis, Prince of Wales, *See* Wales.
 Fredrikshald p. 11.
Freind, John, M.D. p. 80, 121, 122; 19, **87.
 French Academy, The *See* Paris.
 French Academy, The, *See* Rome.
Frewin, Richard, M.D., Physician and Professor of History at Oxford p. 19.
 Friary, Appleby (John Nanson, Esq.) p. 68.
 Friend, Dr., Dean of Canterbury, Coll. p. 68, 75.
 Friesendorff, O. J., Swedish Minister in Berlin p. 68 (3).
 Fritsch, J. F. p. x, xxx; 169.
 Fritze's Hovbokhandel, *See* Stockholm.
 Fuessli, H. R., writer on art p. 53.
 Fulham Palace, *See* London.
 Förberg, E., Dentist in ordinary of the King of Sweden, Coll. *See* Stockholm.
 Gahn-Persson, Sigfrid Lorens, writer on art p. 19, 71, 174.
Gainsborough, Baptist Noel, 4th Earl of p. 103.
 "Galathea" (by Raphael, in the Villa Farnesina) p. xix.
 Galdenblad, Petrus p. 11.
 Galleria Pitti, *See* Florence.
 Gallerie Brennier, *See* Paris.
Gardiner, James, Bishop of Lincoln p. 87.
Gastrell, Francis, D. D., Bishop of Chester, Canon of Christchurch, Oxford p. 120 (2), 121; 20, 60 (2), 88.
 Gauffin, Axel, Ph. D., Keeper of the Nationalmuseum at Stockholm p. iii.
Gay, John p. 122—124, 149; 20, *60.
 —portrait of (by Peterson) p. 132.
 General Post Office, *See* London.
 Geneva p. 137.
 Genoa p. xxxvii, xxxix; 47 (2).
 —Palazzo Rosso p. xlviii.
Gentleman, A, his wife and daughter (by Dahl) p. 80.
 George I, King of England p. 25 (2), 26, 57, 73, 153; 14, 100.
George II, King of England p. 134, 156; 2, 19, 36, 67, 68, 75, 97, 99, 101, 102, 103, 109, 127.
George III, King of England p. 103, 127.
 —as Prince p. 134.
 George IV, King of England p. 5, 25, 31, 40, 48 (2).
 George, Prince of Denmark, *See* Denmark.
 Gerard, Elizabeth, Mrs. Stapleton, *See* Stapleton.
 Gerard, Lady p. 43.
 Germany p. 153, 181; 61.
 Gibraltar p. 22.
Gifford, Bonaventure p. 104.
Gilbert, Sir Jeffrey, Chief Baron of Irish Court of Exchequer, Lord Chief Baron of English Court of Exchequer p. 21, **88.
 Gilbert, William p. 21.
 Gile, Thomas, (engraving after Murray) p. 80.
 Gilljam, I. F. p. 172.
 Gisburne Park (Lord Ribblesdale) p. 66 (2).
 Glasgow
 Hunter Collection p. 22.
 Gloucester p. 48, 59.
 Glückstadt, Collection, *See* Copenhagen.
 Godfrey, Mildred, Viscountess Downe, *See* Downe.
Godolphin, Francis, 2nd Earl of p. 110.
 Godolphin, Lady, Mrs. Edwards, *See* Edwards.
 Godolphin, Lady Henrietta, Duchess of Marlborough, *See* Marlborough.
 Godolphin, Lady Henrietta, Duchess of Newcastle, *See* Newcastle.
 Godolphin, Lady Mary, Duchess of Leeds, *See* Leeds.
Godolphin, Lord p. 22; 124.
 Goldring p. 77.
 Golitzyne, Prince p. 127.
 Golitzyne, Princess p. 127.
 Gonzaga, Eleonora, Duchess of Urbino, *See* Urbino.
 Gooche, Anne, Mrs. Buxton, *See* Buxton.
 Gooche, Clement p. 10 (2).
 Goodwood, Chichester (Duke of Richmond and Gordon K.G.) p. 2, 38 (2), 97.
 Gorhambury, St. Albans (Earl of Verulam) p. 122, 126; 21, 22, 66.
 Gothenburg p. 18, 69, 138 (2), 139 (2), 173 (2), 174, 179.
 —Christina Church p. 138.
 Goulding, R. W. p. 26, 179, 180; 69, 115 (2), 116 (2), 117, 118, 138 (3), 139.
 Grafton, Charles, Duke of p. 41.
 Grafton, Countess of, portrait of, (by Kneller) p. 111.
Grafton, Lady Henrietta Somerset, Duchess of p. 41.
 Grafton Gallery, *See* London.
Graham, Catherine Dahl, Mrs. p. 17, 28 (2); 124.
 Graham, James p. 12, 28 (2), 173; 124.
 Graham, Richard p. 24, 169.
 Granberg, Olof p. 146 (2).
 Gravenhorst-Lövenstierne, J., Lieutenant-Colonel p. 117.
 Gray, Thomas p. 127, 128; 21.
 Great Britain p. 117.
Green, Anna Maria Pettersson, Mrs. p. 5, 148, 180 (2); 133.
 Green, B. R. p. 80.
 Green, John, Coll. p. 72.
 Green, Olof p. 149, 180; 133.
 Greenwich p. xlii; 95.

- Greenwich Hospital p. 25, 107 (2), 108, 109; 5, 25, 31, 38, 40, 48 (2), 92, 93, 94.
- Grew, Peter p. 23.
- Grey, Henry Neville p. 61.
- Grimsthorpe Castle, Lines (Earl of Ancaster) p. 12, 82, 85; 5, 10, 19, 26.
- Grimston, Jane Cooke, Viscountess, Pl. XLII, p. 126 (2), 127; 21.
- Grimston, Sir Samuel p. 21.
- Grimston, William Luckyn, 1st Viscount, Pl. XLI, p. 126; 21 (2).
- Greenwald, Andreas p. 21.
- Groot, Hofstede de p. 65.
- Grosvenor, Chas. Bedford, Coll., See Walpoleana Coll.
- Grosvenor, Jane Wyndham, Lady p. 22.
- Grosvenor, Mary Davies, Lady p. 59.
- Grosvenor, Sir Richard, 4th Bart. p. 22.
- Grosvenor, Sir Thomas, 3rd Bart. p. 59.
- Grosvenor Hotel, See London.
- Grove, Walford (Lord Chancellor Clarendon) p. 73.
- Grundy, Reginald p. 2.
- Gucht p. 86.
- Guiffrey, Jules p. 180 (2); 121.
- "Guildford, Countess of" p. 125.
- "Guildford, Frederick North, 2nd Earl of" p. 125.
- Guilford, Alicia Brownlow, Lady p. 10.
- Guilford, Earl of, Coll., See Waldershare Park, Dover.
- Guilford, Francis, 2nd Lord, p. 10.
- Gustavus Adolphus, King of Sweden p. 83; 26.
- Gustavus III, King of Sweden, p. 117.
- as Prince p. 71.
- Gyllenborg, Karl, Count p. 16, 21 (2), 22 (3), 23 (2), 68, 117 (3), 174, 175, 177; 11.
- Gyllenstierna, Count Christoffer, of Ericsberg, p. 6.
- Gyllenstierna, Gustava Juliana Oxenstierna, Countess p. 6.
- Gyllenstierna, Maja Gustava, Countess Bonde, See Bonde.
- Gyllenstierna, Maria, Mrs. p. 147.
- Göthe, A. G. p. 177.
- Hagdahl, J. H., Captain, See Stockholm.
- Hague, The p. 15, 173.
- Hahr, August, Professor p. ii; 4, 7, 31, 52, 72, 133 (2), 172, 175, 176 (2), 178.
- Haigh Hall, Wigan (Earl of Crawford and Balcarres) p. 54.
- Hale, Hon. Mary, Maid of Honour to Queen Anne, afterwards Mrs. Coke, See Coke.
- Halifax, George Montagu, 1st Earl of p. 22, 30.
- Halley, Edmund, LL.D., F.R.S. p. 81 (2); 88.
- Hallman, Mila p. 67, 172, 175, 177.
- Hamburg p. 22, 23; 145.
- du Hamel, Monsieur p. 171.
- Ham House (Earl Dysart) p. 135.
- Hamilton Palace Collection p. 123.
- Hammer, Sir Thomas p. 143.
- Hammer, William p. 143.
- Hampton Court Palace, Coll. p. xlii, xlv; 95, 96, 100, 105; 20.
- Handel, George Frederick, Pl. LV, Fig. 2, p. 123; 61.
- portrait of (by Boit) p. 110, *125.
- Hanger, Anne p. 77.
- Hanger, Anne (?), Lady Coleraine, See Coleraine.
- Hanger, John, Governor of the Bank of England p. 57.
- Hanneman, John, Captain, portrait of (by Lely, Greenwich) p. 108.
- Hannibal, Christina Lenten, Mrs. p. 4.
- Hanover, Sophia, Princess of, portrait of (by Kneller) p. 56.
- Harbin, Dr. George p. 26 (3), 120 (2), 122, 175; 62.
- Harcourt, E. W. p. 37.
- Harcourt, 1st Earl of p. 18.
- Harcourt, Elizabeth Evelyn, Lady Pl. XXXVII, 118; p. 18.
- Harcourt, Sir Philip p. 62.
- Harcourt, Simon, Lord Chancellor, Viscount p. 18, 62.
- Harcourt, Rev. W. V. p. 37.
- Harcourt, Viscountess, Coll., See Nuneham Park, Oxfordshire.
- Hardy, Admiral Sir Thomas p. 62, **89.
- Hardwick Hall (Duke of Devonshire) p. 113; 17.
- Hardwicke, Philip Yorke, 1st Earl of p. 88.
- Hare, Henry, 3rd Lord Coleraine, See Coleraine.
- Hargham, Attleboro (Sir Hugh R. Beevor, Bart.) p. 7, 10.
- Harleian Museum Library (Earl of Oxford) p. 34.
- Harley, Edward, 2nd Earl of Oxford and Earl Mortimer, See Oxford.
- Harley, Henrietta Cavendish Holles, Lady, Countess of Oxford, See Oxford.
- Harley, Margaret Cavendish, Duchess of Portland, See Portland.
- Harley, Robert, 1st Earl of Oxford and Earl Mortimer, See Oxford.
- "Harpocrates" p. xxvii.
- Harris, Elizabeth Ashley Cooper, Lady p. 62 (2).
- Harris, James, of the Close, Salisbury p. 62 (2).
- Harwich p. 14 (2).
- Hastings, Marquess of, Coll., See Dornington Park.
- Hatfield House, Hertfordshire (Lord Salisbury) p. 79; 39 (2), 65.
- Hawes, (? Samuel) p. 89.
- Hawkins, C. H. T., Coll. p. 122, 129.
- Hawkins, Rev. John, D.D. p. 62, 72.
- Hawkins, Rachel Rashleigh, Mrs. p. 62, 72.
- Hay p. 68, 78.
- Hay, Andrew p. 120; 61, 62, 63, 68.
- Hay, John, Duke of Inverness, See Inverness.
- Haydock, Richard p. viii (2).
- Hearne, Tom p. 60.
- Heath, Dudley p. 138.
- Heathcote, Ann Dickons, Lady p. 23.
- Heathcote, Anne, Lady Drake, See Drake.
- Heathcote, Catherine p. 22.
- Heathcote, Colonel, Coll., See Bighton Wood, Alresford.
- Heathcote, E. D. p. 22, 23 (3), 24.
- Heathcote, Elizabeth Holworthy, Lady p. 23.
- Heathcote, George p. 125 (3); 22.
- Heathcote, Sir Gilbert, Lord Mayor of London 1711 p. 23.
- Heathcote, Gilbert p. 23.
- Heathcote, Hester Rayner, Lady p. 23.
- Heathcote, Josiah p. 22.
- Heathcote, Maria Eyles, Lady p. 22.
- Heathcote, Mary Dawsonne, Lady p. 22, 23 (2).
- Heathcote, Mary, Lady Yonge, afterwards Mrs. Marsh, See Marsh.
- Heathcote, Samuel p. 22, 23 (2).
- Heathcote, Samuel p. 125 (2); 23.
- Heathcote, Sir Wm., 1st Bart. p. 17.
- van Hecke, Peter, portrait of (by van Dyck, in the Rothschild Coll., Paris) p. xlvii.
- Henrietta Maria, Queen of England p. 111; 125.
- Hephestion p. xxvii.
- Herbert, Alice (Alicia?), Mrs. Burrard, See Burrard.
- Herbert, Charlotte, Lady Morris, afterwards Lady Williams, See Williams.
- Herbert, Lord p. 60.
- Herbert, Magdalen, Mrs. Morley, See Morley.
- Herbert, Thomas, 8th Earl of Pembroke, See Pembroke.
- Herbert, Wm., 2nd Marquess of Powis, See Powis.
- "Hercules Farnese", p. 39.
- Herluisen, H. p. 180 (2).
- Hermitage, See Leningrad.

- Heron Court, Southampton (Earl of Malmesbury) p. 62 (2).
- Hervey p. 93.
- Hervey, Anne Montagu, Lady* p. 24.
- Hervey, Daniel, Lieutenant-General p. 24.
- Hervey, Elizabeth Felton, Lady, 1st Countess of Bristol, *See* Bristol.
- Hervey, Isabella Carr, Mrs., Countess of Bristol, *See* Bristol.
- Hervey, John, 1st Earl of Bristol, *See* Bristol.
- Hervey, Louisa, Lady Smyth, *See* Smyth.
- Hesse-Cassel, Charles, Landgrave of p. 146.
- Hesselby Castle (Count Christer Bonde) p. 18, 19, 86 (2); 51.
- Heugh, John p. 125, 126.
- Hewell Grange, Redditch (Earl of Plymouth) p. 111, 113; 3.
- Hickman, Charles, Bishop of Derry* p. 24.
- Hicks, Rev. Dr.* p. 144.
- Hide, Lady p. 111.
- Hill, Abigail ("Mrs. Masham") p. 67.
- Hilliard, Nicolas p. viii.
- Hippocrates p. 122.
- Hochstet p. 131.
- Hodges Mary, Mrs. Smith, *See* Smith.
- Hodges, Moses, of Sulgrave p. 41.
- Hodgkins, E. M., *See* Paris.
- Hoecker, R. p. 169, 170, 171 (4).
- La Hogue p. 108.
- Hohenlohe, Victor, Prince of p. 121.
- Holford, Sir George, Coll. p. 110, 123.
- Holkham Hall, Wells, Norfolk (Earl of Leicester) p. 94, 97; 13 (3), 42.
- Holland p. xxxviii, xxxix, xli, xlii (2), xliii; 14 (2), 23, 57, 144 (2), 153; 77. —Queen of p. 109.
- Holland, 3rd Earl of p. 63.
- Holland, Edward Rich, 7th Earl of Warwick, 4th Earl of* p. 63.
- Holland, Georgina Carolina Lennox, Baroness* p. 63.
- Holland, Henry Fox, 1st Baron p. 63.
- Holland House p. 63, 69.
- Holles, Henrietta Cavendish, Lady Harley, Countess of Oxford, *See* Oxford.
- Holworthy, Elizabeth, Lady Heathcote, *See* Heathcote.
- Home, Earl of, Coll. p. 122.
- Honywood, Mrs. B. H., Coll. p. 70.
- van Hoogstraeten, Samuel p. viii, xxv.
- Hopson, Vice-Admiral Sir Thomas*, Pl. XXII, p. 106 (3), 109; 24.
- Horace p. 128 (2); 21.
- Horn p. 21.
- Horn, Carl Gustaf, Colonel p. 147 (2).
- Horn, Gustafviana Fleming, Lady p. 147 (2).
- Hornby Castle, Yorkshire (Duke of Leeds) p. 98.
- Houbraken, Arnold p. viii.
- Houghton (Lord Walpole) p. 77.
- House of Parliament, *See* London.
- Hoving and Winborg, art dealers, *See* Stockholm.
- Howard, Francis, Earl of Effingham, *See* Effingham.
- Howard, Henry, 4th Earl of Carlisle, *See* Carlisle.
- Howard, Mary, Lady Fenwick, *See* Fenwick.
- Howard, Robert, Bishop of Killala and Elphin*, p. 89.
- Howe, Sir James, 2nd Bart., of Cold Barwick, Wiltshire p. 64.
- Howe, Juliana Alington, Viscountess*, Pl. XVIII, p. 95; 25.
- Howe, Margaret, Lady Rooke, *See* Rooke.
- Howe, Mrs. p. 111 (2); 3.
- Howe, Scrope, 1st Viscount p. 25.
- Howe, Sir Thomas, of Cold Barwick, Wiltshire p. 73.
- Howland, Elizabeth, Duchess of Bedford, *See* Bedford.
- Howland, John, of Streatham p. 107.
- Howsham Hall (Sir Chas. Strickland, Bart.) (East Riding Portraits) p. 78.
- "Hudibras" (by Richter) p. 144.
- Hughes, H. R. p. 97.
- Hulsey, Anne*, p. 64, 76.
- Hulsey, Sir E. p. 64.
- Hultmark, Emil, Ph. D. p. iii; 18, 85, 159, 178 (2), 179, 180 (2), 181 (2); 103.
- Hungary, Amalia of Brunswick, Queen of* p. 159; 109.
- Hungary, Maria Amalia, Princess of* p. 159; 109.
- Hungary, Maria Josepha, Princess of* p. 159; 109.
- Hungary, Upper p. 4.
- Hunter Collection, *See* Glasgow.
- Huntingdon, Frances, Countess of, *See* De Legondes.
- Huntingdon, 7th Earl of p. 65.
- Hussey, Lady* p. 64, 66 (2).
- Huswedel, Archiater p. 6.
- Hwitkell, Françoise, Lady Leijoncrona, *See* Leijoncrona.
- Hyde, Lady p. 61.
- Hyde, Lady Anne p. 2.
- Hyde, Henry, Lord, 2nd Earl of Rochester, 4th Earl of Clarendon, *See* Clarendon.
- Hyde, Lady Katherine p. 90 (2); 89.
- Hyde, Laurence, 1st Earl of Rochester, *See* Rochester.
- Hyde, Lady Theodosia, Countess of Darnley, *See* Darnley.
- Hymans, Henry p. 172.
- Hysing, Diedrich Diedrichson p. 131 (2), 178.
- Hysing, Jacob, The Elder p. 131.
- Hysing, Jacob, The Younger p. 131, 178.
- Hälsingfors p. 5, 6.
- Hönö p. 135.
- Ichenhauser, J. D., Esq., Coll., *See* London.
- Ickworth (Marquess of Bristol) p. 7, 41.
- Ikke Collection, *See* Ekebyhof.
- Inner Temple, *See* London.
- Innocent XI p. 12.
- Inverness, John Hay, Duke of* p. 63.
- Ireland p. 33, 36, 44, 90, 127.
- Isherwood Bagshawe, Mrs., Coll., *See* Oakes, Norton, Derbyshire.
- Italy p. ix, xi, xxviii (2), xxxii, xxxvii, xxxviii (4), xliii, xlix; 4, 10, 11, 31, 32, 41, 44 (2), 45 (3), 46 (2), 47 (2), 48 (3), 54, 57, 58, 62, 64, 86, 87, 88, 128, 153; 72, 76 (2).
- Jabach, Eberhard, portrait of (by Van Dyck) p. 88.
- Jackson, H., Esq., Coll. p. 81.
- Jacob, Elizabeth Buxton, Mrs.* p. 126, 127; 11.
- Jacob, Nicolas, of Laxfield, Suffolk p. 11.
- Jacobowsky, Mr. C. V. p. 174.
- Jaffé, Albert p. 145.
- James II, King of England* p. 156; 2, 67, 114, 122, 124, 125. —as Duke of York p. 122.
- James VI, King of Scotland p. 122.
- Jekyll, Sir Herbert, K.C.M.G., Coll. *See* Munstead House, Godalming.
- Jekyll, John, of London p. 25.
- Jekyll, Sir Joseph, Master of the Rolls*, p. 25, **89.
- Jenkinson, Charles, 1st Earl of Liverpool, *See* Liverpool.
- Jenkinson, Sir Robert Bankes, 4th Bart.* p. 64.
- Jennings, Richard, of Sandridge, St. Albans p. 29.
- Jennings, Sarah, Duchess of Marlborough, *See* Marlborough.
- Jersey, 1st Earl of p. 26.
- Jersey, Earl of, Coll., *See* Osterley Park, Middlesex.
- John William, Elector of the Palatinate*, Pl. LI, Fig. 1, p. 135, 145 (4); 111, 113, 114.
- Jones p. 82.
- Joseph, King of Hungary* (as Emperor of Austria named Josef I) p. 159 (5); 109 (4).

Joshua, Joan, Miss p. iii.
 Jovius p. xxxv.
 Julian Senior, Coll., p. 123 (2), 126.
 Julius, Arvid, Ph. D. p. iii; 175.
 Jungmarker, Gunnar, Esq. p. iii; 148.
 Junius, Franciscus p. viii (2); 169.
 Justi, Karl p. 176.
 Justice (?) p. 76.
 Jönköping p. 34 (2).

Kedleston, Derbyshire (Marquess Curzon) p. 118; 16.
 Kennedy, C., Esq., Coll., *See* Scots Hill House, Croxley Green R. S. O., Herts.
 Kennedy, Georges, Equerry p. 155.
 Kennedy, Mrs. T. S., Coll., *See* Bridge House, Wetherby.
 Kensington Palace, *See* London.
 Keppel, William Anne, 2nd Earl of Albemarle, *See* Albemarle.
 Keyssler, Johann Georg p. 146 (2), 180.
 Kilkenny Castle, Ireland (Lord Ormonde) p. 69.
 Killala p. 89.
 King, Charles, of Brompton p. 64.
 King, Peter, Lord p. 90.
 King, William, Archbishop of Dublin p. 90.
 King, The, of Sweden, Coll., *See* Drottningholm.
 King's Bromley Manor, Lichfield (Lane, J. H. H. V., Esq.) p. 82.
 Kingston, Evelyn Pierrepont, 1st Duke of p. 32, 64.
 Kingston, Lady Isabella Bentinck, Duchess of p. 64.
 Kingston Hall (Kingston Lacy), Wimborne (H. Banks, Esq. and Mrs. Banks) p. 105; 65, 74 (2).
 Kinnoull, Earl of, Coll., *See* Dupplin Castle, Scotland.
 Kinnoull, Earl of p. 63.
 Kinnoull, George, 7th Earl p. 63 (2), 65.
 Kinnoull, Thomas, 8th Earl of p. 65.
 Kirk, Diana, Lady Dormer of Rousham, *See* Dormer of Rousham.
 Kirk, Mary p. 25.
 Kirk, General Percy p. 25.
 Kirkpatrick, Wm. T., Esq., Coll., *See* Donacomper, Celbridge, Co. Kildare, Ireland.
 Kjellberg, Ernst, Ph. D., Amanuensis of the Nationalmuseum at Stockholm p. iii.
 Klingspor, Curt, Lieutenant, Coll., *See* Stockholm.
 Klopfer, Jan, Sen. p. 67, 177.
 Knatchbull, Alice Wyndham, Lady p. 25.

††*

Knatchbull, Catherine, Lady Rooke, *See* Rooke.
 Knatchbull, Sir Edward, 3rd Bart. p. 25.
 Knatchbull, Sir Thomas, of Mer-sham Le Hatch, Kent p. 42, 73.
 Kneller, Lady p. 58.
 Knipe, Thomas, *Prebendary of Westminster* p. 91 (2), 101; 90.
 Knole House, Sevenoaks, Kent (Lord Sackville) p. 122 (2), 124; 20, 37.
 Kohl, Baltzar p. 69.
 Konstsamlareföreningen, *See* Stockholm.
 Kristina, Queen of Sweden, Pl. V, p. v; 11 (4), 12 (10), 31, 41, 52 (2), 53 (3), 82 (5), 83 (6), 84 (3), 85, 128, 136 (2), 173, 179; 26.
 Kruse, J. p. 172.
 Kulla Gunnarstorp (Wachtmeister Coll.) p. 118.
 Kungl. Husgeräds-kammaren, *See* Stockholm.
 Kutter, P. p. 169, 170.
 Källunda, Skåne (Countess Berg von Linde) p. 27 (2), 38.
 Köhler, Johann David p. 34, 172 (4).
 Königsmarek, Aurora p. 114.
 Königsmarck, Charles John, Count p. 10 (2); 90.
 Königsmarek, O. W. p. 176.

Lagerheim, A., General Director, Coll. *See* Stockholm.
 Lagerholm, O. W. p. 176.
 de Lairese, Gérard p. viii, x, xiv, xv, xvi (2), xx (2), xxi, xxvi, xxvii (2), xxx, xxxiii; 169, 170 (6), 171 (4), 172.
 Lamm, C. R., Coll. p. 107.
 Landscape Pictures, Two (by Peterson) p. 134.
 Landsdowne, George, Lord p. 26.
 Landsdowne, Marquess of, Coll. p. 78.
 Landsdowne, Mary Villiers, Lady Thynne, afterwards Viscountess p. 26.
 Landskrona p. 118.
 Lane, J. H. H. V., Esq., Coll., *See* King's Bromley Manor, Lichfield.
 Lane, John, Esq. p. 148.
 Lang, Andrew p. 98.
 Lanhydrock, Bodmin (Lord Clifden), p. 72.
 Lanzi, Luigi, Antiquary, writer on art p. 49 (2).
 "Laocoon group, The", p. 39.
 Laron, Captain p. 63.
 Larsson, Hugo p. 175.
 "Last Judgment" (by Michelangelo) p. xxv.

Latimer, Lady p. 65.
 Leake, Admiral Sir John, Coll., *See* Bedington, Surrey.
 Leake, Mary Molyneux, Lady p. 116.
 Leake, Nicholas, 4th Earl of Scarsdale, *See* Scarsdale.
 Leake, Hon. Richard p. 116.
 Leake, Robert, 3rd Earl of Scarsdale, *See* Scarsdale.
 Leake, S. M., Mile End, *See* London.
 Leake, Lt.-Colonel W. Martin, Coll., *See* Marshalls, Ware.
 Leconfield, Lord, Coll., *See* Petworth House, Sussex.
 Leczinska, Maria, Queen of France p. 155; 125.
 Lee, Lady Barbara, afterwards Lady Browne, *See* Browne.
 Lee, Colonel p. 9.
 Lee, Dr. M. p. 19.
 Lee Priory, Ickham, Kent (T. B. B. Barrett) p. 53 (2), 54 (2), 55 (2), 73.
 Lee Warner, Major C. B., Coll. *See* Walsingham Abbey.
 Leeds p. 76, 129.
 Leeds, Anne Seymour, Marchioness of Carmarthen, Duchess of p. 11.
 Leeds, Lady Bridget Montagu Bertie, Duchess of p. 125.
 Leeds, Duchess of p. 65.
 Leeds, 1st Duke of p. 13, 125.
 Leeds, Duke of, Coll. p. 125, 126.
 Leeds, Duke of, Coll., *See* Hornby Castle, Yorkshire.
 Leeds, Lady Mary Godolphin, Duchess of p. 110.
 Leeds, Sir Peregrine, 3rd Duke of, Marquess of Carmarthen, p. 11.
 Leeds, Thomas, Earl of Danby, 4th Duke of p. *65, 110.
 —portrait of (by Hysing) p. 98.
 De Legondes, Frances, Countess of Huntingdon, Mrs. p. 65.
 De Legondes, Michel p. 65.
 Leicester, 1st Earl of p. 97; 13.
 Leicester, Earl of, Coll., *See* Holkham Hall, Wells, Norfolk.
 Leicester, Margaret Tufton, Countess of p. 42.
 Leicester House p. 62.
 Leicestershire p. 47.
 Leigh, Theophilus, portrait of, (by Kerseboom) p. 108.
 Leijel p. 21.
 Leijonberg, John, Baron p. 27.
 Leijoncrona, Christoffer, Pl. IX, p. 10 (2), 14, 16—18 (3), 19, 20 (7), 21 (9), 22 (2), 23, 25 (2), 65 (2), 66, 75, 98 (2), 174 (2), 175 (4), 177; 26, 27, 38, 78.
 —portrait of (by Richter) p. 144.
 Leijoncrona, Françoise Hwitkell, Mrs., Pl. X, p. 99; 27, 38.

- Leijoncrona, Hedvig, Mrs. Rappe, *See* Rappe.
- Leijonhufvud, Baron* p. 144.
- Lemon, Colonel John p. 65.
- Lemon, Wm., 1st Bart. p. 65.
- Leningrad p. 112.
- Hermitage p. 125.
- Lennard, Thomas, 1st Earl of Sussex, *See* Sussex.
- Lennox, Lady Anne, Countess of Albemarle, *See* Albemarle.
- Lennox, Anne, Duchess of Richmond, *See* Richmond.
- Lennox, Charles, 1st Duke of Richmond, *See* Richmond.
- Lennox, Charles, 2nd Duke of Richmond, *See* Richmond.
- Lennox, Georgina Carolina, Baroness Holland, *See* Holland.
- Lennox, Lady Louisa, Countess of Berkeley, *See* Berkeley.
- Lenten, Christina, Mrs. Hannibal, *See* Hannibal.
- Leopold I, Emperor of Austria, Pl. L, Fig. 1, 2; p. 145, 146, 158 (2), 159; 109 (2), 111.
- Lerma, Duke of, portrait of (by Rubens) p. xxxvii.
- Leslie, *See* Stephen.
- Leslie, Sir J. p. 123.
- Levertin, Oscar p. 42, 67, 140, 152, 169 (2), 173, 179—181.
- Leveson, Catherine, Lady Wyndham, *See* Wyndham.
- Leveson-Gower, Jane, Countess of Rochester, *See* Rochester.
- Leveson-Gower, Sir Wm., Bart. p. 49, 72.
- Levin p. 81.
- Lewis, Lady Theresa p. 73.
- Lewis, Mrs. p. 111; 3.
- Lexington, Robert Sutton, 2nd Baron p. 65.
- Lichfield p. 74.
- Liewen, Hans Henrik, Baron p. 11.
- Lillienstedt, Count Johan p. 22 (2), 23 (2).
- Lillieroot, Count Nils, Swedish Ambassador in Paris p. 10 (2), 14, 172, 173 (2).
- Lincoln p. 87.
- Lindemeijer, George p. 147, 177.
- Lindemeijer, Lucia, Mrs. Schröder, *See* Schröder.
- Lindsey, 2nd Earl of p. 125.
- Linge, Karl p. 172.
- "Lipsius and his pupils," (by Rubens) p. xxxvii.
- Lisburne, Earl of, Coll. *See* Mamhead House.
- Lister, Katherine Assheton, Mrs. p. 66.
- Lister, Thomas p. 66 (2).
- Litchfield, 1st Earl of p. 9.
- Liverpool, Charles Jenkinson, 1st Earl of p. 64.
- Liverpool, 3rd Earl of, Coll., *See* London, 2 Carlton House Terrace, (Pitchford Portraits).
- Liverpool, 4th Earl of, Coll. p. 70 (3).
- Livijn, Mr., Coll., *See* London.
- Lock, Mr. (*John Locke*) p. xxix; 122 (2); 66.
- Locker, William p. 93.
- Lodge, Edmund p. 70.
- Loef, Jacob p. 137.
- Lomax, Laurence, of Eye p. 74.
- London p. ix, xxviii, xl, xlii; 5, 8 (2), 9 (2), 13, 14 (3), 16, 17 (3), 18 (3), 20—23, 25, 35, 42 (2), 44, 48, 53, 56, 57, 59 (2), 60, 66, 67, 68 (4), 69, 70, 71 (5), 78, 99, 110, 112, 113, 123, 125, 126, 133, 135, 142 (4), 143, 144 (2), 146, 148 (2), 149 (2), 153, 165, 178, 181; 3 (2), 5, 7, 11, 37, 54, 59, 61 (2), 72 (2), 78, 87, 93, 99, 123, 128, 129, 136, 141, 142, 147.
- Agnew, art dealer p. 83.
- Bathurst House (Earl Bathurst) p. 43.
- Bishop of, The p. 175.
- Brewer Street, Golden Square p. 165.
- Bridgewater House (Earl of Ellesmere) p. 104; 31, 50.
- British Museum p. 1, 46, 74, 88, 89, 115, 124, 172 (4), 173 (9), 174 (3), 175 (6), 176 (4), 177 (4), 178, 179, 180 (2), 181 (3); 13, 34, 36, 37, 45, 51 (2), 55 (3), 56 (3), 58, 60 (3), 61 (3)—64 (2), 65 (4), 66 (2)—68 (3), 69—71 (2), 72 (2)—76 (3), 77 (2), 78 (2), 84, 85 (5), 86 (4), 87 (6), 88 (4), 89 (5), 90 (4), 91 (5), 92 (6), 93 (5), 94 (3), 95 (7), 96 (2), 100 (3), 101 (5), 104 (3), 105, 121, 124, 127, 129, 145.
- Chamberlain and Pearce p. 80.
- Christie's, art dealer p. 104, 105, 116, 117; 52 (4), 53 (4), 54 (2), 55, 57 (3), 58 (4), 59 (2), 60 (5), 61 (2), 63 (2), 64 (4), 65 (2), 66 (3), 67 (3), 68 (3), 69 (2), 70 (3), 71 (4), 72, 73 (2), 74 (3), 75 (3), 76 (3), 77 (3), 78 (4), 79 (9), 80 (7), 81 (10), 82 (7), 83 (5), 101, 121 (2), 122 (2), 123 (4), 124 (4), 125 (5), 126 (4), 127 (2), 128, 129 (3), 130, 139 (2), 142 (4), 143, 144 (3), 145, 146.
- Christie and Ansell, art dealer p. 68.
- City Hall p. 174.
- Cock's, art dealer p. 52, 53, 55, 60, 61 (4), 62, 63, 68, 74 (2), 75 (4), 76, 78, 143 (3), 144, 145 (2), 148.
- Cohen & Sons, Messrs. G., art dealers p. 65, 66, 69, 78, 82.
- Collings, Frank, art dealer p. 64.
- Colnaghi, Messrs., art dealers p. 24, 108.
- Cook's, art dealer p. 66.
- Covent Garden p. 66, 68 (2).
- Danvers, Miss Gertrude p. 17.
- Ellis & Smith, art dealers p. 62.
- Evsly House (Earl of Ancaster) p. 23.
- Field Bros., art dealers p. 60, 65.
- Fleischmann, Mrs., Coll. p. 126, 128 (2).
- Foley House, Langham Place, Coll. p. 79.
- Foster's, art dealer p. 54, 59, 80 (4).
- Fulham Palace (The Bishop of London) p. 115.
- General Post Office p. 125; 16.
- Gooden & Fox p. 59, 71.
- Grafton Gallery p. 115.
- Great Piazza p. 68.
- Great Queen Street p. 59.
- Grosvenor Hotel p. 49.
- Half Moon Tavern, The p. 60.
- House of Parliament p. 98 (2).
- Ichenhauser, J. D., Esq., Coll., 203 Gloucester Terrace p. 64, 68, 74.
- Inner Temple p. 21 (2).
- Kensington Palace p. 18, 24, 74, 99, 107, 112 (2), 121, 166; 20 (2), 49.
- King's Arms, The, p. 27.
- Langford's art dealer p. 62, 64, 75, 77.
- Leake, S. M., Mile End, Coll. p. 109; 52, 57, 61, 62, 69, 72, 73.
- Legatt, Messrs., art dealers p. 43, 60, 71.
- Leicester Fields p. 113, 125, 132, 174 (2).
- Lincoln's Inn Fields p. 59.
- Liverpool, 3rd Earl of, Coll., 2, Carlton House Terrace (Pitchford Portraits) p. 35, 54, 64.
- Livijn, Mr., Coll. p. 137.
- Lucas, Lady, Coll., Sussex Square p. 22; 146.
- Nachemsohn, J., art dealer p. 119.
- National Gallery p. xlv.
- National Portrait Gallery p. iii; 73 (2), 76, 78, 79 (2), 80, 100 (2), 102, 107, 112, 115, 120—122; 1, 2, 19, 29, 33 (2), 40, 67, 94, 98 (2), 121, 132, 139, 140 (3).
- New Bond Street p. 27.
- New Gallery p. 57, 70, 118.
- Nicholson, A. L., art dealer p. 68.
- Painters' Hall p. 3.
- Pelham Dashwood, Mrs., Coll. p. 8, 18.
- Phillips, William, auctioneer p. 65, 108, 118, 129.
- Portman Square, W. 1. p. iii.
- Pratt, M., art dealer p. 3, 53, 70.
- Rennie, Wm., Coll., Great Cumberland Place p. 52.

- Renton, art dealer p. 74.
 Robins', art dealer p. 173; 59 (2), 72, 77, 86, 88, 90, 92, 103, 130, 142.
 Robinson, Son and Foster, art dealers p. 80.
 Rockefeller, Messrs., art dealers p. 51.
 Royal College of Physicians p. 19 (2), 35, 92.
 Royal Society p. xlv; 81, 86, 121; 68, 88.
 St. Bennet's Church, Paul's Wharf p. 178.
 St. James, Piccadilly p. 165.
 St. James, Westminster p. 174.
 St. Martin's Lane p. 59, 60 (2), 70.
 Salisbury Court p. 60.
 Shephard, art dealer p. 67.
 Shepherd p. 64, 66, 67.
 Skinner, Dyke & Co, art dealer p. 127, 128 (2), 129.
 Society of Antiquaries p. 124; 34, 35.
 Sotheby's, art dealer p. 76, 123, 128, 145, 147.
 Swedish Church, The p. 175.
 " Parish, The p. 178.
 Thackeray Ritchie, Mr., Coll. p. 47.
 Union Discount Company p. 21.
 University p. iii.
 Victoria and Albert Museum p. 67; 106, 108, 113, 114 (3), 115, 117, 119, 135, 137, 139.
 —Ashcroft loan p. 113, 114, 119.
 Wallis, art dealer p. 67.
 Walpole Society p. 172.
 Wheeler, Mrs. Charlotte, art dealer p. 81.
 Whitehall p. xxix.
 Willoughby de Broke, Lord, Coll. p. 87; 46 (2), 47 (2), 94.
 Witt, Sir Robert, Coll. p. iii; 59, 63, 82, 83.
 Londonderry p. 24.
 Longford Castle, Salisbury, (Earl of Radnor), p. 125 (2); 6, 7, 13, 36.
 Longleat, Warminster (Marquess of Bath) p. 26.
 Longleat (Lord Weymouth) p. 62 (2).
 Longueville, Barbara Talbot, Lady, Pl. XVI; p. 95; 27.
 Longueville, Duchesse de p. xxxi; 171.
 Longueville, Sir Henry Yelverton, 1st Viscount p. 27.
 Lonsdale, Earl of p. 66.
 Lonsdale, John Lowther, 1st Viscount p. 144.
 Loström, Ludvig p. 4 (2), 12, 82, 172 (2), 176.
 Louis Philippe p. 153.
 Louis XIII, King of France p. 111.
 Louis XIV, King of France, Pl. LVI, p. i, vii, xxviii, xxix, xxxv, lx, xliii; 85, 141, 152 (2), 155, 161, 180; 111, 112.
 —portrait of (by Bernini) p. xxxviii.
 Louis XV, King of France, Pl. LVII, Fig. 2, p. 153—155 (2), 161 (2); 108, 112 (2), 116, *125 (2).
 Louvre, The, See Paris.
 Lovisa Ulrica, Junr., portrait of (by L. Pasch, Sen., in the Coll. of Stora Kopparbergs Bergslag) p. 72.
 Lowe, Mrs. (probably misprint for Howe), See Howe.
 Lowther, Mrs. Hannah p. 64 (2), 66.
 Lowther, John, 1st Viscount Lonsdale, See Lonsdale.
 Lubeck p. 77, 96, 145.
 Lucas, Lady, Coll., See London.
 Luckyn, William, 1st Viscount Grimston, See Grimston.
 Luckyn, Sir, Wm., Bart. p. 21.
 Lucy, Davenport p. 28.
 Lucy, Sir Foulk p. 28.
 Lucy, Colonel George p. 28 (2).
 Lucy, Isabella Davenport, Mrs. p. 28.
 Lucy, Jane Bohun, Mrs. p. 28 (2).
 Lucy, Mary Bohun, Mrs. p. 28.
 Lucy Family, A lady of the p. 27.
 Lueder p. 67.
 Lund, E. F. S. p. 110.
 Lundberg, Gunnar W. p. iii.
 Lugt, Fritz p. 109.
 "Lute-player", The (by Caravaggio, in the Liechtenstein Gallery, Vienna) p. xxxvii.
 Luttrell, Colonel Alexander p. 104 (2), 112, 125; 28 (2).
 Luttrell, Dorothy Yard, Mrs. p. 104, 105, 106; 28 (2).
 Luttrell, Colonel Francis p. 104; 73.
 Luttrell, Geoffrey, Esq., Coll., See Dunster Castle, Somerset.
 Luttrell, Lucy, Mrs. Banck, See Banck.
 Luttrell, Margaret, Lady Trevelyan, See Trevelyan.
 Luttrell, Mary, Lady Rooke, See Rooke.
 Luxembourg, Duke of, Marshal of France p. 10.
 Lyly, John p. xxviii.
 Macaulif, Anne p. 155.
 Macchiavelli p. xxviii, xxix.
 Mackenzie, Lord Justice General, 1st Earl of Cromarty, See Cromarty.
 Mackenzie, Sir John p. 58.
 Maddison p. 63, 75.
 "Madoa and Infant" (by Boit) p. 130.
 "Madonna del Popolo" (by Baciccio) p. xxii.
 Madresfield Court, Malvern Link (Earl Beauchamp K. G.) p. 29, 111, 135, 137, 140 (2).
 Madrid p. xxxv.
 —Prado Museum, The p. xlv.
 Malmesbury, 1st Earl of p. 62.
 Malmesbury, Earl of, Coll., See Heron Court, Southampton.
 Malmö Grafiska Reproduktionsanstalt p. iii.
 Malton, 1st Earl of p. 37.
 Mamhead House (Earl of Lisburne) p. 73.
 Manchester p. 34, 36, 67, 117.
 Mancini, Giulio p. 45, 176.
 Mancini, Hortense, Duchess of Mazarin, See Mazarin.
 Van Mander, Karel p. viii, xviii, xxv, xxvi, xxxii (2); 37.
 Manners, Thomas, Lord p. 137, *144.
 Mantua p. xxxix.
 Mantua, Duke of p. xxxvii.
 Manville, Thomas, Lord (?Mandeville) p. 66.
 Manwaring, Elizabeth Wheeler, Associate Professor in Wellesley College p. 55.
 Marengoni, Matteo p. 172.
 Maria Amalia, Princess of Hungary, See Hungary.
 Maria Anna, Archduchess of Austria, See Austria.
 Maria Elizabeth, Archduchess of Austria, See Austria.
 Maria Josepha, Archduchess of Austria, See Austria.
 Maria Josepha, Princess of Hungary, See Hungary.
 Maria Leczinska, See Leczinska.
 Maria Magdalena, Archduchess of Austria, See Austria.
 Marie Therese, Empress of Austria p. 146.
 Marlborough, Charles Spencer, 5th Earl of Sunderland, afterwards 3rd Duke of p. 66, 118.
 Marlborough, Duke of, K. G., Coll., See Blenheim Palace.
 Marlborough, Henrietta, Duchess of, Lady Godolphin p. 110 (2).
 Marlborough, John Churchill, 1st Duke of, Pl. LIV, Fig. 1., LIII, Fig. 1, p. 24, 75 (2), 113, 115 (2), 117, 127, 147, 149, 160; 29 (2), 35, 57, 68, 86, *90, 97, 101, 110, 118, 122, 124, 131, 142.
 —portrait of (by Boit) p. 112, *126.
 — " " (by Richter) p. 137 (2), *145.
 Marlborough, Sarah Jennings, Duchess of, Pl. XX, LIII, Fig. 3, p. 24, 73, 74, 100—102, 106, 150 (2), 160; 29, *67 (2).
 —portrait of (by Boit) p. 113, *126 (2).
 — " " (by Richter) p. 137 (2), *145.

- Marr, John Erskine, 11th Earl of p. 59.
 "Mars" p. xxvii.
 Marsh, John p. 23.
 Marsh, Mary Heathcote, *Lady Yonge*, afterwards *Mrs.* p. 125; 23.
 Marshalls, Ware (Lt.-Colonel W. Martin Leake) p. 107; 40.
 Marshalsea p. 149.
 Marsham, Elizabeth, Lady Des Bouverie, 1st Viscountess Folkestone, *See* Folkestone.
 Martyn, Joseph p. 110; 90.
 Mary, Queen of England p. 37, 67.
 Mary Anne Louise, *Electress Palatine* Pl. LI, Fig. 2, p. 152, 153, 160; 111, 113.
 Marylebone p. 28.
 "Masham, Mrs." (*Abigail Hill*) p. 67 (2).
 Masham, Samuel, Baron p. 67.
 Mason, Dorothy, Lady Brownlow, *See* Brownlow.
 Mason, Sir Richard, of Surrey p. 9.
 Mason, translator of Dufresnoy p. x.
 Maugham, Samuel, Lord (? *Masham*) p. 67.
 Maurice, Marshal Saxe, Pl. LVII, Fig. 2, p. 162; 114.
 Maximilian, King of Bohemia, portrait of (by Antonio Moro, Madrid) p. xxxv.
 Mayfair p. 150.
 Mazarin, Cardinal p. 29.
 Mazarin, Hortense Mancini, *Duchess of* p. 29.
 McKay p. 115.
 Mead, Richard, M. D. p. 67.
 —Coll. p. 62, 77.
 Medical Board, *See* Stockholm.
 Medici, Alexander di, portrait of (by Titian, at Hampton Court) p. xlv.
 Medici cycle, Mary of he (by Rubens) p. xxxviii.
 Medinge, Sweden p. 86; 31.
 Meijerfeldt, J. A., General p. 23 (2).
 Melancton, Philip p. xi.
 Melbourne Hall, Derbyshire (Admiral Lord Walter Talbot Kerr) p. 17, 102 (3), 103; 5, 12, 14 (3), 18, 42.
 "Meleager" p. xix.
 Mellish, Miss p. 67.
 Mellish, Samuel, Esq. p. 67.
 "Member of The Marenzi Family, A" (*Carrara Academy*) p. 51.
 Menabilly, Cornwall (Dr. J. L. S. Rashleigh) p. 62, 72.
 Mercer, James Frances, Colonel p. 173.
 Meridew, J. p. 85, 86, 91.
 Merrick Head, J., Esq., Coll., *See* Pennsylvania Castle, Portland.
 Merrivale Hall, Atherstone (W. F. S. Dugdale, Esq.) p. 35.
 Mersham Le Hatch, Ashford, Kent, (Baron Brabourne) p. 109; 26, 39, 42, 73.
 Methuen, Lord, p. 52, 61.
 Milan p. vi.
 —Museo Poldo Pezzoli p. 52.
 Mildenhall Manor House (Sir Henry Bunberry, Bart.) p. 144.
 Midway, Charles, 18th Baron Fitzwalter, *See* Fitzwalter.
 Milner, Mr., Keeper of the National Portrait Gallery p. iii.
 Milton p. xxix.
 Minehead p. 28.
 Mireur p. 109.
 Modena, Duke of, portrait of (by Bernini) p. xxxviii.
 Molière p. xxviii.
 Molyneux, Sir John, 4th Bart. of Teversal, *See* Teversal.
 Molyneux, Mary Brudenell, *Viscountess* p. 90; 30 (2).
 Molyneux, Mary, Lady Leake, *See* Leake.
 Molyneux, Richard, 5th Viscount p. 30.
 Monmouth, Charles Mordaunt, 3rd Earl of Peterborough, Earl of, *See* Peterborough.
 Monmouth and Buccleuch, James Scott, 1st Duke of p. 114, 123.
 Montagu, Admiral, portrait of (by Lely) p. 107.
 Montagu, Anne, Lady Popham, afterwards Lady Hervey, *See* Hervey.
 Montagu, General Edward p. 30.
 Montagu, Elizabeth Wriothesley, *Duchess of* p. 24.
 Montagu, George, 1st Earl of Halifax, *See* Halifax.
 Montagu, John Montagu, 2nd Duke of p. 127; 30, 90.
 Montagu, Mary Churchill, *Duchess of* p. 127; 91.
 Montagu, Ralph, 1st Duke of p. 24.
 Montague, Sir Charles p. 30.
 Montague, Lady Mary, p. 30.
 Montague House (Duke of Buccleuch) p. 106, 108, 109, 113, 114 (3), 115, 117, 136, 137 (2), 139.
 de Montaiglon, A. p. 180 (2).
 Montgomery, William Herbert, Viscount, 2nd Marquess of Powis, *See* Powis.
 Montpensier, *Duchess of* p. xxviii.
 Mony p. 74.
 Mordaunt, Charles, Earl of Monmouth, 3rd Earl of Peterborough, *See* Peterborough.
 Mordaunt, John Mordaunt, Viscount p. 35.
 Mordaunt, Mrs. p. 68.
 Morea p. 11.
 Moreton, Dorchester (H. Feathers-tonhaugh Frampton) p. 123, 173; 16.
 Morgan, J. Pierpont, Collection of p. 92, 136, 137.
 Morhanger House, Bedfordshire (Coll. Rev. E. H. Dawkins) p. 65.
 Morley, Sir Charles p. 103; 31.
 Morley, Charles, Junr. p. 103.
 Morley, Elizabeth p. 104; 31.
 Morley, Magdalen Herbert, Mrs. p. 103; 31.
 Morley, Richard, Pl. IV, p. 86; 31.
 Morris, Charlotte Herbert, Lady, afterwards Lady Williams, *See* Williams.
 Morris, Edward p. 63.
 Mortensen, Johan p. 175.
 Mortimer, Edward Harley, 2nd Earl of Oxford and Earl, *See* Oxford.
 Mortimer, Robert Harley, 1st Earl of Oxford and Earl, *See* Oxford.
 Munden, Admiral Sir John, Pl. XXVI, p. 106—108; 31.
 Munich, Nationalmuseum p. 111, 114.
 Munstead House, Godalming (Sir Herbert Jekyll, K.C.M.G.) p. 25.
 Murray, C. Fairfax p. 92.
 Musée Condé, The, *See* Chantilly.
 Museo Nazionale, The, *See* Naples.
 Museo Poldo Pezzoli, The, *See* Milan.
 Musgrave, Isabella Byron, *Countess of Carlisle*, afterwards Lady p. 55.
 Musgrave Sir William, Bart. p. 13, 36, 37, 45, 55 (4), 56 (3), 60 (2), 61, 63—65 (4), 66, 67, 69—71, 73, 74, 76, 77 (2), 78.
 Musters, Anne, Lady Twisden, *See* Twisden.
 Musters, John, of Colwick Hall, Northants p. 45.
 Myddelton, Mrs., portrait of (by Kneller, at Hampton Court) Pl. II, p. 77 (3).
 Myddleton, Sir Hugh p. 68.
 Nanson, John, Esq., Coll., *See* Friary, Appleby.
 Napier, Robert, *See* Shandon Coll.
 Naples p. 10, 54 (5).
 Museo Nazionale p. xlvii.
 —Farnese Coll. p. 52, 54.
 Narborough Hall, Norfolk (Mundeford Allen, Esq.) p. 82.
 Narva p. 22.
 Nationalmuseum, *See* Munich.
 Nationalmuseum, *See* Stockholm.
 National Portrait Gallery, *See* London.
 Naworth Castle (Earl of Carlisle) p. 56.
 Nerke p. 147.
 Nerke's Boo p. 40.
 Nero p. xix.

- Netherlands p. 115.
Neville, Grey, of Billingbeare p. 61, 91.
Neville, Mr., Coll., See Billingbeare House.
Newburgh, Richard, of Billingbeare, p. 21 (2), 22 (3); 91.
Newburgh, Charlotte Maria, Countess of p. 126.
Newburgh, 2nd Earl of p. 91, 126.
Newburgh, Frances Brudenell, Countess of, afterwards Lady Bellew, See Bellew.
Newbury, Charlotte p. 126.
Newcastle, Lady Henrietta Godolphin, Duchess of p. 68.
Newcastle, Duke of (? Thomas Pelham-Holles) p. 68.
New College, See Oxford.
Newdegate, Sir F. A., K. C. M. G., Coll. See Arbury, Nuneaton.
Newdigate, Elizabeth Twisden, Lady p. 31, 32.
Newdigate, Sir Richard, Bart. p. 31, 32.
New Gallery, See London.
Newhaven, Charles, 1st Viscount p. 32.
Newhaven, Elizabeth Thomas, Viscountess p. 32.
Newhaven, Gertrude Pierrepont, Viscountess p. 32.
Newhaven, William Cheyne, 2nd Viscount p. 32.
Newport, Francis, 1st Earl of Bradford, See Bradford.
Newport, Henry, Viscount, afterwards 3rd Earl of Bradford, See Bradford.
Newport, Sir Richard, 1st Baron Newport p. 7.
Newstede (Lord Byron) p. 55 (3), 56 (3), 64-67, 70.
Newton, Carey, Mrs. Coke, See Coke.
Newton, Sir Isaac p. xxix; 55, 120, 122; 68.
Newton, Sir John, Bart. p. 13.
Nicholas, Mr. p. 68.
Nicholls, Margaret p. 90 (2); 91.
"Night-Piece, One" (by Peterson) p. 134.
Niinis, "picture jobber" p. 63.
Ninoven p. 15.
Noble, Mark p. 90.
Noel, Baptist, 4th Earl of Gainsborough, See Gainsborough.
Nordham, Eleanor p. 123.
Norgate, Edward p. viii.
Norreys of Rycote, James Bertie, 3rd Baron, Earl of Abingdon, See Abingdon.
Norris, Admiral p. 70.
"North, Frederick, 2nd Earl of Guildford", See Guildford.
North, Lord p. 30.
North, Lord Coll., See Wroxton Abbey, Banbury.
North, Maria van Ellemest, Lady p. 32.
North, William, 6th Baron p. 32.
Northamptonshire p. 43.
North Cray Park, Kent, (Robert A. Vansittart, Esq.) p. 58, 77.
Northumberland, 11th Earl of p. 41.
Northumberland, Lady, portrait of, (by Lely) p. 111.
Northwick, Lord, Coll., See Cheltenham.
Norway p. 11, 72.
Nottingham, Daniel Finch, 2nd Earl of, 6th Earl of Winchelsea, See Winchelsea.
Nottingham, Heneage Finch, 1st Earl of p. 69 (2).
Nuneham Park, Oxfordshire (Viscountess Harcourt) p. 82, 85 (2), 122; 18, 37, 40.
Nuremberg p. 68.
Nyari, A. p. 176, 180.
Nyborg (Denmark) p. 90.
Nyköping p. 7.
Oakes, Norton, Derbyshire (Mrs. Isherwood Bagshawe) p. 3.
Odhelius, Erik, nob. Odelstierna p. 20.
Ogle, Henry, Earl of p. 41.
Ojetti, Dami e Tarchiani p. 172, 176.
Oldenburg, J. F. H., See Stockholm, Oldenburg Collection.
Oldenburg Collection, See Stockholm.
Onslow, Anne Bridges, Mrs. p. 98.
*Onslow, Arthur, Pl. XLV, p. 133; p. 98, **104.*
Orange, Anne, Princess of p. 134; 99, 101, 102.
Orange, Frederick Henry, Prince of, portrait of, (by Van Dyck, in the Prado Museum) p. xlv.
Orbaan, J. A. T. p. 52, 176.
Orford, Earl of, Coll., See Wolterton Park.
*Orford, Edward Russell, Lord p. 107 (2), 69, **92.*
Orford, Horace Walpole, 2nd Earl of p. 76.
Orford, Horace Walpole, 3rd Lord of Walpole, 4th Earl of p. 1, 2, 8, 9, 18, 27, 28, 68, 75, 80, 123, 130, 176; 37, 76, 77 (2), 78, 87 (2), 100, 105, 108.
See also Strawberry Hill.
Orford, Maria Skerret, Countess of p. 105; 32.
Orford, Robert Walpole, 1st Earl of p. 63; 32, 44, 77 (2), 78.
*—portrait of (by Hysing) p. 98, *101, **105.*
Orford, Robert Walpole, 2nd Earl of p. 109.
Oriel College, See Oxford.
Oriot, John p. 21 (3).
Orleans, Charlotte Elizabeth, Duchess of "La Palatine" p. 152, 153; 127, 129.
Orleans, Philippe, Duke of, "The Regent", Pl. LVII, Fig. 1; p. 152 (3) 161; 112, 116, 127.
Orme, Edward, Coll. p. 59.
Ormonde, Duchess of (? Mary Somerset) p. 91 (2), 93, 96; 69.
*Ormonde, James Butler, 2nd Duke of, Pl. XXXV; p. 73, 91, 100, 113 (3), 114, 115 (2), 118, 134, 147, 150; 33 (3), 69, **91.*
—portrait of (by Boit) p. 114.
*— „ „ (by Richter) p. 138, *145.*
Ormonde, Lady Mary Somerset, 2nd Duchess of, Pl. XVI; p. 33, 69.
Ormonde, Lord, Coll., See Kilkenny Castle, Ireland.
Osborn, Sir Algernon K. B., Coll., See Chicksands Priory, Bedfordshire.
Osborne, Anne, Lady Coke, See Coke.
Osnaburg (Osnabrück) p. 57, 131.
Osterley Park, Middlesex (Earl of Jersey) p. 127; 12 (3).
Ovid p. xviii.
Oxenstierna, Countess p. 25.
Oxenstierna, Count Gabriel Turesson, Ambassador p. 25 (2).
Oxenstierna, Gustava Juliana, Countess Gyllenstierna, See Gyllenstierna.
Oxenstierna, K. G., Count, portrait of (by Ehrenstrahl, at Tidö) p. 40.
Oxford p. viii; 116; 18, 19 (3), 42, 71, 98.
Ashmolean Museum p. 27.
Christchurch p. 18, 20, 60.
University p. 1, 8, 15 (2), 19 (2), 37 (2), 42.
—Bodleian Library, p. 167; 15, 19, 37, 42, 94.
—Christchurch College p. xlvii; 19, 20, 121.
—Christchurch College Old Lecture Room p. 20, 24.
—Christchurch College Peckwater Lecture Room p. 20, 24.
—Examination Schools p. 114; 1, 8.
—Galleries p. 109.
—New College p. 19 (2).
—Oriel College p. 115; 3.
—Wadham College p. 98.
—Worcester College p. 15.
Oxford, Earl of, Coll., See Wimpole.
Oxford, Edward Harley, 2nd Earl of, and Earl Mortimer p. 26 (6), 27, 29, 119, 122 (2), 123, 124 (3), 143,

- 175 (2); 34 (3), 36, 37, 60, 69, **91, 139.
 —portrait of (by Richter) p. 138.
 —Coll. p. 52–55, 60, 61 (3), 62, 63, 74 (2), 75 (4), 76, 78, 148.
See also Harleian Museum Library.
Oxford, Henrietta Cavendish Holles, Lady Harley, Countess of p. 34, 69, 116.
 —portrait of (by Boit) p. 115.
 — „ „ (by Richter) p. 138 (2).
Oxford, Robert Harley, 1st Earl of, and Earl Mortimer p. 150, 151; 34, 63, 115.
- Packe, Mrs., née Bate p. 35.
 Padua p. 50.
 Page, Thomas p. x.
 Painters' Hall, *See* London.
 Palazzo Rosso, *See* Genoa.
 Palm, Mrs. E., née Ramsay, Coll., *See* Stockholm.
 Palmquist, Johan, Baron p. 173.
 Palmstierna, E., Baron, G.C.V.O., Swedish Minister to the Court of St. James p. i.
 Panofsky, E. p. 169, 170.
 Papal Collections, The, *See* Rome.
 Paris p. v; 10 (3), 35, 41, 43 (2), 44 (2), 45, 53, 57, 62, 69, 135, 137, 138, 140, 142, 152, 153 (5), 155, 161, 162, 173; 5, 117.
 Benedictine Monastery, The p. 155.
 Bibliothèque National p. 67.
 Ecole des Beaux Arts p. 180.
 Faubourg-Saint-Jacques p. 155.
 French Academy of Fine Arts, The p. vi, vii; 152, 154, 155, 180; 116, 120.
 Gallerie Brennier p. 82.
 Hodgkins, E. M., Coll. p. 137.
 Louvre The, p. xxxvii, xlvii; 42, 152 (2), 154, 158, 161; 111, 112 (2), 116, 118, 120, 141.
 Luxembourg p. 155.
 Rothschild Collection p. xlvii.
 Rue de Tournon p. 154.
 Rue du petit Bourbon p. 154, 155.
 St. Sulpice p. 155.
 Weill, Mr. David, Coll. p. 158; 110, 111.
 Parliament House, *See* Edinburgh p. 58.
 Partridge, R. W., Coll. p. 143.
 Pasch, Johan, portrait of (by L. Pasch, Sen.) p. 72.
 Paul III, Pope, portrait of (by Titian, Museo Nazionale, Naples) p. xlvii.
Pearce, Edward p. 69, 70.
Pearce, Grace Edgcumbe, Mrs. p. 70.
 Peel, F. W. p. 176.
- Pelham, 1st Baron p. 76.
 Pelham, Elizabeth, Viscountess Townshend, *See* Townshend.
 Pelham-Holles, Thomas, Duke of Newcastle, *See* Newcastle.
Pellett, Thomas, M.D. p. 35, **92.
 Pembroke, Earl of, Coll., *See* Wilton House, Salisbury.
Pembroke, Margaret Sawyer, Countess of, Pl. XVII, p. 95, 96, 126; 35.
 Pembroke, Thomas Herbert, 8th Earl of p. 35.
Pendlebury, Colonel James, Pl. XXXIV, 107, 110, 113, 114, 118 167; 35.
 Pennance, Cornwall p. 62.
 Pennsylvania Castle, Portland (J. Merrick Head Esq.) p. 21.
 Percy, Lady Elisabeth, Duchess of Somerset, *See* Somerset.
Peter The Great, Czar of Russia p. 112, 135, 144 (3), 152–155; 115, 122.
 —portrait of (by Boit) p. 127 (2).
Peterborough, Charles Mordaunt, Earl of Monmouth, 3rd Earl of p. 113, 114, 122, 167; 35, *70 (2), **92.
Peterborough, Earl of p. 70.
Peterborough, Lady p. 92.
Peterborough, Marchioness of p. 70.
 Peters, Elizabeth, Mrs. Barrett, *See* Barrett.
 Peters, Peter, (or de la Pierre) M.D. p. 53.
 Peterson, Christian p. 149.
 Pettersson, Anna Maria, Mrs. Green, *See* Green.
 Pettersson, Lucia Wulf, Mrs. p. 147, 180.
Pettersson, Wilhelm p. 5, 148, 180; 133.
 Petworth House, Sussex (Lord Leconfield) p. xlviii; 92 (2), 95 (2), 96 (3), 97, 99, 102, 113, 118 (2); 11 (2), 17, 22, 24, 25, 27, 29, 33, 35 36, 39—41, 43, 44, 49 (2), 50 (2), 92.
 Pfaltz-Neubourg, Eleonora of, Empress of Austria, *See* Austria.
 Philip, Elector of the Palatinate p. 111.
 Philip II, King of Spain p. xxxv; 92.
 Philippe, Duke of Orleans, "The Regent", *See* Orleans.
 Picard, Nicolas François p. 156.
 Pickbourg, Countess p. 100.
 Pierrepont, Evelyn, 1st Duke of Kingston, *See* Kingston.
 Pierrepont, Gertrude, Viscountess Newhaven, *See* Newhaven.
 Pierrepont, Robert p. 70.
Pierrepont, William p. 70.
 Pihl, Margareta, Mrs. Schröder, *See* Schröder.
 Pitchford Portraits, *See* London, Liverpool, 3rd Earl of.
- Plato p. xxix.
 "Playing Ladies" (by Tintoretto) p. xxii.
 Pleydell, Harriet, Viscountess Folkestone, *See* Folkestone.
 Pleydell, Sir Mark Stuart, Bart. p. 36.
Pleydell, Mary Stewart, Lady p. 125; 36.
 Plotinus p. xi (2).
 Plymouth p. 44.
 —, Prance, W. H., Coll., 12, The Crescent p. 81.
 Plymouth, Earl of, Coll., *See* Hewell Grange, Redditch.
 Plymouth, Thomas, 1st Earl of p. 15.
 Poland p. i; 114, 125.
Pollexfen, Sir Henry p. 70.
 Pollok House, Pollokshaws, Scotland (J. Stirling Maxwell) p. 71.
 Poltimore, Lord, Coll., *See* Poltimore Park, Exeter.
 Poltimore Park, Exeter (Lord Poltimore) p. 52, 53.
 Pompeii p. 54.
 Poole, Mrs. R. L. p. 1, 8, 15, 19, 37, 42.
Pope, Alexander p. 122 (2); 71, **92.
 Popham, Alexander p. 24.
 Popham, Anne Montagu, Lady Hervey, afterwards Lady, *See* Hervey.
 Portland, Duke of, Coll., *See* Welbeck Abbey.
 Portland, 5th Duke of p. 118.
Portland, Jane Temple, Countess of, Pl. XIII, p. 93, 118 (2), 119, 128; 36, **92.
 —portrait of (by Boit) p. 116.
Portland, Margaret Cavendish Harley, Duchess of p. 124 (2), 127; 34, 36, *71, 116.
 —portrait of (by Richter) p. 139 (2).
 Portland, Wm. Bentinck, 1st Earl of p. 60, 61, 93; 36, 55, 60, 64.
 Portland, Wm. Bentinck, 2nd Duke of p. 36.
 Portman, H. B., Coll., *See* Buxted Park.
Portman, Henry p. 139.
Portmore, Catherine Sedley, Lady Colyear, Countess of Dorchester, afterwards Countess p. 59.
 Portmore, Sir David Colyear, Bart., Earl p. 59.
 Portmore, Lord, Coll., *See* Weybridge.
 Portsmouth, Duchess of, portrait of, (by Lely, Combe Abbey) p. xlviii (2).
 Portugal p. 42.
Potter, John, Archbishop of Canterbury p. 71, **93.
 Powis, Earl of, Coll., *See* Powis Castle, Welshpool.
Powis, Mary Preston, Marchioness of p. 71.
Powis, William Herbert, Viscount

- Montgomery, 2nd Marquess of p. 63, 71 (2).
- Powis Castle, Welshpool (Earl of Powis) p. 63, 71 (3).
- Prado Museum, The, *See* Madrid.
- France, W. H., Coll., *See* Plymouth.
- Pratt, Sir John, portrait of (by Murray, N. P. G.) p. 81.
- Preston, Mary, Marchioness of Powis, *See* Powis.
- Preston, Sir Thomas, Bart. p. 71.
- Pretyman, Mary, Baroness Willoughby de Broke, *See* Willoughby de Broke.
- Priddon, Mrs. or Mrs Salisbury, *See* also Salisbury p. 71.
- Prior, Matthew p. 122 (2); 36, *71.
- portrait of (by Boit) p. 116 (3).
- " " (by Richter) p. 139.
- Proby, Alice, Lady Wentworth, *See* Wentworth.
- Proby, Colonel D. J., Coll., *See* Elton Hall, Peterborough.
- Proby, Sir Thomas, Bart., of Elton p. 37.
- Pudner, Humphrey p. 54.
- Pudner, Katherine, Mrs. Barrett, *See* Barrett.
- Pufendorf, Samuel p. 141.
- Pym, H. N., Coll., *See* Foxwold Chase, Brasted, Kent.
- Quay House, Newquay (Robert Edgumbe, Esq.) p. 69, 70.
- Queen of Holland, Coll., *See* Holland.
- Queensberry, 3rd Duke of p. 89.
- Quicke, Mr. E. Godolphin, Coll. p. 136.
- Quicke, John, J. P., Coll. p. 124—126, 139 (2), 142 (3), 143, 145.
- Quintilianus p. xxv.
- Radcliffe, Dr. John, Pl. LIX, p. 167; 37.
- portrait of (by Richter) p. 139.
- Radnor, 1st Earl of p. 6.
- Radnor, Earl of, p. 126.
- Coll., *See* Longford Castle, Salisbury.
- Radnor, Elizabeth, Countess of p. 72.
- Raftor, Kitty, Mrs. Clive, *See* Clive.
- Raftor, Wm. p. 72.
- de Rambouillet, Marchioness p. xxviii.
- Ranelagh, Sir Arthur Cole, Baron p. 55.
- Ranelagh, Catharine Byron, Lady p. 55.
- Ranstat p. 117; 57.
- Rappe, Eric, Lieutenant p. 38.
- Rappe, Hedwig Leijoncrona, Mrs., Pl. XI, p. 99; 38.
- Rashleigh, Dr. J. L. S., Coll., *See* Menabilly, Cornwall.
- Rashleigh, Jane (Carew) p. 72.
- Rashleigh, Jonathan p. 72.
- Rashleigh, Rachel, Mrs. Hawkins, *See* Hawkins.
- Ravenna p. vi.
- Rayner, Hester, Lady Heathcote, *See* Heathcote.
- Reading p. 22; 61.
- Rees, Dr. Owen p. 19.
- Reiset, M., p. 112, 116, 118, 120.
- Renel, Abbé p. 154.
- Rennie, Wm., Coll., *See* London.
- Reventlow, Count p. 61.
- Reynolds, F. D., Coll. p. 129.
- Reynolds, F. W., Coll. p. 60.
- Ribblesdale, 1st Baron p. 66.
- Ribblesdale, Lord, Coll., *See* Gisburne Park.
- Rich, Edward, 7th Earl of Warwick, 4th Earl of Holland, *See* Holland.
- Rich, Sir William, Bart. p. 21, 22 (3).
- Richards, Michael, Brigadier-General p. 117.
- Richmond p. 54.
- Richmond, Anne Brudenell, 1st Duchess of p. 2.
- Richmond, Charles Lennox, 1st Duke of p. 2, 5.
- Richmond, Charles Lennox, 2nd Duke of p. 38, 63.
- Richmond and Gordon, Duke of, Coll., *See* Goodwood, Chichester.
- Richter, Hindrich p. 165, 181.
- Riegl, Alois p. xxxviii; 172.
- Rijksmuseum, The, *See* Amsterdam.
- Ripus, author of books on iconology p. 36.
- Roberts, J. p. 176.
- Robinson, John, Bishop of Bristol and London, English Resident in Stockholm p. 25 (2), 113, 115 (4); 3 (2), 93.
- portrait of (by Richter) p. 145.
- Robinson, Mr. p. 27.
- Rochester p. 120; 42 (2), 94.
- Rochester, Henry, Lord Hyde, 2nd Earl of, 4th Earl of Clarendon, *See* Clarendon.
- Rochester, Jane Leveson-Gower, Countess of p. 72.
- Rochester, Lady, portrait of, (by Kneller, at Hampton Court) p. 100.
- Rochester, (Laurence Hyde?) Earl of p. 72.
- Rochester, The three daughters of the 2nd Earl of, *See* Clarendon.
- Rochet, Denis p. 180; 115, 122.
- Rome p. vi, viii, xxiii, xxiv, xxxii (2), xxxvii, xxxix, xlii; 1, 8, 10 (2), 11 (6), 12 (3), 13 (3), 14 (2), 16, 29, 35, 41, 44 (3), 45 (2), 51, 52 (3), 53 (5), 54 (2), 81 (3), 82, 84, 92; 26 (2), 57, 58 (2), 59, 60.
- Accademia di San Luca p. vi, xlii; 52 (3), 53; 60.
- Barberini Collection, The p. 52.
- Borghese Collection, The p. 52.
- Farnese, Palazzo p. xxxvi; 46, 170.
- French Academy, The p. 52 (2), 176.
- Papal Collections, The p. 48.
- St. Peter p. 52, 83; 26.
- Sistine Chapel, The p. 46.
- Spada Gallery, The p. xxxvii.
- Vatican, The p. xxiv; 83, 159.
- Romney, Henry Sidney, Earl, portrait of (by Lely) p. 89.
- Rooke, Catherine Knatchbull, Lady p. 73.
- Rooke Admiral Sir George, Pl. XXIX, p. 21, 22 (2), 104, 109; 38, 39 (2), 64, *73 (4), **93 (2).
- Rooke, Margaret Howe, Lady p. 64, 73.
- Rooke, Mary Luttrell, Lady p. 104, 105, 108, 126; 73 (3), **93.
- Roosval, J. A. E. p. 117; 12.
- Roper, Abel p. 104.
- Rose and Crown Club, *See* Clubs of Fine Arts.
- Rosebery, Lord p. 98.
- Rosenborg Castle, *See* Copenhagen.
- Rospigliosi, Cardinal portrait of (by Maratta, Museo Poldo Pezzoli) p. 52.
- Rothiemay Castle, Banffshire, Scotland (Colonel Forbes) p. 100; 52, 67.
- Rothlieb, Assessor, portrait of, (by Schröder, Eichhorn Coll.) p. 70.
- Rothschild Collection, *See* Paris.
- Rousham, Oxon, Oxfordshire (Captain C. W. Cottrell-Dormer) p. 126; 15 (3), 25.
- Rowley, Mr. p. 120; 74.
- Royal Academy of Arts, *See* Academies of Arts.
- Royal College of Physicians, *See* London.
- Royal Library, *See* Windsor Castle.
- Royal Society, *See* London.
- Roydon Hill, Sir Wm. Twysden, 5th Bart. of p. 45, 46.
- Rupert, Prince, portrait of (by Lely, N. P. G.) p. 73, 78.
- plumbago drawing of (by Karlsteen) p. 165, 181.
- Russell, Edward, Earl of Orford, *See* Orford.
- Russell, Rachael, Duchess of Devonshire, *See* Devonshire.
- Russell, Rachael Wriothesley, Lady Pl. XLIX, Fig. 3, p. 157; 17, 74, 107.
- portrait of (by Boit) p. 117 (2).
- " " (by Riley) p. 97.
- Russel, T., Kent, Coll. p. 124.
- Russell, William, 1st Duke of Bedford, *See* Bedford.
- Russell, William, Lord, Ll. XLIX, Fig. 1, p. 157; 17, 74, 107, 117 (2).
- Russell, Wriothesley, 2nd Duke of Bedford, *See* Bedford.
- Russia p. i; 135, 144; 115, 122.

- Rutland, John, 2nd Duke of p. 137.
The Ryes, Essex (Colonel Nathaniel Barnardiston) p. 53.
Rålamb, Claes, Governor General p. 32 (2), 176.
Röding, Erich p. 34.
- Sackville, Lord, Coll., *See* Knole House, Sevenoaks, Kent.
Sackville, Mary, 2nd Duchess of Beaufort p. 4.
St. Albans, The Cathedral of p. 65.
St. Albans, Duchess of, portrait of, (by Kneller) p. 96, 104.
St. Augustin p. xii.
St. Benet Fink p. 87.
"St. Bonaventura" (by Guido Reni) p. xxiv.
St. Ignatius (church) p. 52.
St. James, Piccadilly, *See* London.
St. James, Westminster, *See* London.
St. John, Henry, Viscount Bolingbroke, *See* Bolingbroke.
St. Luke's Academy, *See* Academies of Arts.
St. Matthew p. 46.
St. Paul's Cathedral p. 65.
St. Peter, *See* Rome.
St. Saviour's, The Church of p. 52.
St. Sulpice, *See* Paris.
Salisbury p. 48 (2).
Salisbury, Lady Anne Tufton, Countess of p. 39 (2), 42.
Salisbury, James Cecil, 5th Earl of p. 39 (2).
Salisbury, Lord, Coll., *See* Hatfield House, Hertfordshire.
Salisbury, Mrs. (or Mrs. Priddon), p. 71.
See also Priddon.
Salisbury Palace p. 48.
Salmon, William p. ix.
San Luigi dei Francesi p. 46.
Sanders, Mrs., Coll. p. 52.
Sandwich, Edward Montague, Earl of, portrait of, (by Lely).
Savage, Dr. p. 75.
Savoy, Eugene, Prince of p. 115, 149, 151; 131.
Sawyer, Margaret, Countess of Pembroke, *See* Pembroke.
Sawyer, Sir Robert, Attorney-General p. 35.
Saxe-Gotha, Augusta, Princess of, Princess of Wales, *See* Wales.
Saxony p. 117, 162, 165; 57.
Scarsdale, Nicholas Leake, 4th Earl of, Pl. XXXVIII, p. 116 (5); 39, 74 (3).
Scarsdale, Robert Leake, 3rd Earl of p. 116; 39, 74.
Schantz, Ludvig von p. 7, 10 (3), 173.
Scharf, George p. 63, 69, 98, 107, 108, 117.
- Schaube, Sr Luke p. 62 (2).
Scheffer, Iwar p. 20.
Schick, Elizabeth, Mrs. p. 147.
Schiedloff, Dr. Leo, Vienna p. 111, 114.
Schlesinger, C. E., p. 179.
von Schlosser, Julius p. 169 (2), 170 (2), 171 (3), 176.
Schmerber, Hugo p. xiv, xxii; 169 (2), 170 (4), 171.
Schomberg, Frederick, 1st Duke of, Pl. VI, p. 82, 84, 86 (2); 40, **93.
Schröder, Lucia Lindemeijer, Mrs. p. 68, 69, 147, 177 (2).
Schröder, Margareta Pihl, Mrs. p. 178.
Schück, Henrik, Professor p. 137, 179.
Schuldt, Anna, Mrs. Albini, *See* Albini.
Schuldt, Jürgen p. 147.
Schwingheimb, Ignatio von, treasurer p. 146.
Scipio p. xvi.
Scotin, John p. 104.
Scotland p. 61, 72, 121, 122.
Scots Hill House, Croxley Green R. S.O., Herts (C. Kennedy Esq.) p. 83.
Scott, Lady Anne, Countess of Buccleuch, *See* Buccleuch.
Scott, Mr. Charles p. 127.
Scott, James, 1st Duke of Monmouth and Buccleuch, *See* Monmouth.
Scudamore, Miss p. 74.
de Scudéry, Georges p. xxxi; 74, 171.
Scurlock of Llangunnor, Jonathan p. 140.
Scurlock, Mary, Lady Steele, *See* Steele.
Seabright, Sir Thomas, Bart., Coll. p. 61, 143 (3), 144, 145 (2).
Sedley, Catherine, Countess of Dorchester, Lady Colyear, afterwards Countess Portmore, *See* Portmore.
Sedley, Sir Chas. p. 59.
Seeland p. 22.
Selden, John p. 145.
Selling, Brita Bengtsdotter p. 164.
Sensier, A. p. 180.
Sequi, Fabio p. xxii.
Severin, E. O., Coll., *See* Stockholm.
Seymour, Anne, Marchioness of Carmarthen, Duchess of Leeds, *See* Leeds.
Seymour, Catherine, Lady Wyndham, *See* Wyndham.
Seymour, Lord Charles p. 96; 40.
Seymour, Edward, 4th Bart. of Berry Pomeroy, *See* Berry Pomeroy.
Seymour, Elizabeth, Countess of Thomond, *See* Thomond.
Seymour, Lord Francis (?) p. 96; 40.
Seymour, Margaret p. 74.
Seymour, Colonel William (?) p. 127.
Shaftesbury p. 6.
Shaftesbury, Anthony Cooper, 2nd Earl of p. 62.
- Shakerley, Frances, Lady Williams-Wynn, *See* Williams-Wynn.
Shakespeare p. xxix.
Shandon Collection (Robert Napier) p. 128.
Sharpe, C. K., Esq., Coll. p. 71.
Sheffield, Earl of, Coll. p. 148.
Sherborne, Bridget, Lady Cottrell-Dormer, *See* Cottrell-Dormer.
Sherborne, D. p. 15.
Sherborne, Lord, Coll. p. 59 (2).
Shorter, Catherine, Lady Walpole, *See* Walpole.
Shorter, John p. 77.
Shovell, Admiral Sir Cloudesley p. 77 (2), 106, 107 (3), 109, 119; 40, **94.
Shrewsbury, Charles Talbot, Duke of p. 115; 127.
Sicily p. xxxix.
Sidney, Sir Philip p. xxviii.
Silfverstolpe, G. M., Assistant Keeper of the Swedish Royal collections, p. 36, 169, 176 (3).
Simonson, Ivar p. 31, 175.
Sirén, Osvald p. 169, 170; 148.
Sixtine Chapel, The, *See* Rome.
Sjöberg, Nils p. 172.
Sjöstrand, M. p. 172.
Skelton, Humphrey, upholsterer p. 104.
Skerret, Maria, Countess of Orford, *See* Orford.
Skerrett, Thomas p. 32.
„Sleeping Venus" (by Annibale Carracci) p. xxii.
Sloane, Elizabeth, Lady Cadogan, *See* Cadogan.
Sloane, Sir Hans, Bart., Pphysician p. 56.
Smallridge, Dr. George, Bishop of Bristol p. 120 (2); 74.
—portrait of (by Richter) p. 145.
Smith, Anne Strickland, Mrs. p. 75.
Smith, George, Coll. p. 80.
Smith, J., watch-maker p. x.
Smith, J. C. p. 85, 86, 90, 91, 102 (3), 103 (5), 104 (5), 105 (3), 131 (2).
Smith, Jeremy, Admiral, portrait of (by Lely) p. xlii.
Smith, Rt. Hon. John, Speaker of the House of Commons p. 75.
Smith, Marshall p. x, xxvi; 169.
Smith, Mary Hodges, Mrs. p. 126; 41.
Smith, Susan, Mrs. Danvers, *See* Danvers.
Smith, William, Coll. p. 80.
"Smithy of Vulcan", The (by Velazquez) p. xxiv.
Smollett, T. G. p. 89, 93.
Smyth, Mrs. E., Coll. p. 123.
Smyth, John p. 19.
Smyth, Louisa Hervey, Lady p. 41.
Smyth, Sir Robert, of Isfield, Sussex p. 41.
Snakenborg, Lady Helen p. 125.

- Society of Antiquaries, *See* London.
- Sophia, Princess of Hanover, *See* Hanover.
- Somerset, Charles, Seymour, 6th Duke of p. 24, 29, 91 (3), 96; 11, 40, 41, 43, 44, 49.
- Somerset, Duke of, Coll., *See* Somerset House.
- Somerset, Elizabeth Percy, Duchess of* p. 11, 24, 41, 44.
- Somerset, Lady Henrietta, Duchess of Grafton, *See* Grafton.
- Somerset, Henry, 1st Duke of Beaufort, *See* Beaufort.
- Somerset, Henry, 2nd Duke of Beaufort, *See* Beaufort.
- Somerset, Lady Mary, 2nd Duchess of Ormonde, *See* Ormonde.
- Somerset House (Duke of Somerset) p. 27, 149, 173.
- Sondes, Lady Catherine Tufton, Viscountess* p. 42.
- Sondes, Edward, Viscount p. 42.
- Soterus, Henrik p. 173.
- pedigree p. 173.
- Southampton, Thomas, 4th Earl of p. 17, 117.
- South Kensington p. 165, 181; 19, 20 (2), 21, 34, 37, 38, 40, 63, 67, 69, 97, 121, 124, 126.
- Southwell, A man of the family* p. 75.
- Southwell, Elizabeth Dering, Lady p. 42.
- Southwell, Mary Coke, Lady* p. 103; 42.
- Southwell, Sir Robert p. 42.
- Southwell, Thomas, Viscount p. 42.
- Sowter of Exeter, John, merchant p. 2, 8 (3), 40, 141, 142, 173.
- Sowter, Mrs. p. 21.
- Spada, Cardinal, portrait of, (by Guido Reni, in the Spada Gallery, Rome) p. xxxvii.
- Spain p. xxxviii; 92, 122.
- Sparre, C. p. 25.
- Sparre, Per, Swedish Ambassador in London p. 176 (2).
- Spelman* p. 66; 145.
- Spencer, Charles, 3rd Earl of Sunderland, *See* Sunderland.
- Spencer, Charles, 5th Earl of Sunderland, afterwards 3rd Duke of Marlborough, *See* Marlborough.
- Spencer, Diana, Duchess of Bedford, *See* Bedford.
- Spencer, Earl, Coll., *See also* Althorp p. 157, 160; 27, 67, 113 (3), 117, 118.
- Spencer, The Hon. John* p. 101, 118.
- Spenser, Edmund p. xxviii; 123.
- Spilimbergo, Ilona di, portrait of, (by Titian, Casa Maniago) p. xlviii.
- Sponsel, J. L. p. 169, 171, 172.
- Sprat, Thomas, Archdeacon of Rochester* p. 42.
- Sprat, Thomas, Bishop of Rochester* p. 114, 120 (2); 42, *75, **94.
- Squerrys Court, Kent, (Lieutenant Warde) p. 118; 8, 47.
- Stackell, Captain p. 129.
- Stamford, Earl of, Coll., *See* Dunham.
- Standen, Joseph, Esq., Coll., *See* Twickenham.
- Stanhope, Catherine, Lady Clarke, *See* Clarke.
- Stanhope, George, Dean of Canterbury* p. 94.
- Stanhope, Mary, Lady Coke, *See* Coke.
- Stanislaus, King of Poland p. 155; 125.
- Stapleton, Elizabeth Gerard, Mrs.* p. 43.
- State Museum, The, *See* Vienna.
- Stavenow, Åke, Ph. D., Amanuensis of the Nationalmuseum at Stockholm p. iii; 180; 61.
- Steele, Eugene* p. 139.
- Steele, Mary* p. 140.
- Steele, Mary Scurlock, Lady* p. 140.
- Steele, Sir Richard* p. xxix; 119, 139, 140 (3).
- Stenbock, Johan, Count, portrait of (by Ehrenstrahl, at Tidö) p. 40.
- Stenbock, Magnus, Count p. 67.
- Stephen, Leslie p. 3, 146.
- Stettin p. 23.
- Steward, Elizabeth Creed, Mrs.* p. 43.
- Steward, Elmes, of Pateshull and Cotterstock, Sheriff for Northamptonshire p. 43.
- Stewart, Mary, Lady Pleydell, *See* Pleydell.
- Stewart, Robert p. 36.
- Stiernberg, Jacob p. 147.
- Stirling Maxwell, J., Coll., *See* Pollok House, Pollokshaws, Scotland.
- Stjernschantz, Torsten, Doctor, p. 5, 6.
- Stockholm p. iii; 1, 3 (3), 4 (3), 5 (3), 6 (2), 13, 14, 19, 20 (2), 25, 28, 30, 31, 32, 33 (4), 34, 35 (3), 41, 42, 53, 68, 86, 129, 138 (2), 139 (2), 140, 141, 147, 148, 149, 156, 164, 165; 124, 127, 133 (2), 137, 141 (3), 143, 144, 145, 146.
- Bokauktionskammaren p. 51.
- Boman, E. A., Esq., Coll. p. 141.
- Bukowski's, art dealer p. 178 (3); 12, 24, 55, 84 (2), 119, 138, 141, 143, 145, 147 (2).
- Fritze's Hovbokhandel p. 147.
- Förberg, E., Dentist in ordinary of the King of Sweden, Coll. p. 141.
- German Church, The p. 179 (2), 180 (2).
- German Parish, The p. 172, 177 (2).
- Hagdahl, J. H., Captain, Coll. p. 146.
- Hoving and Winborg, art dealer p. 83.
- Kammararkivet p. 173, 178, 179.
- Kammarkollegium p. 178.
- Klingspor, Curt, Lieutenant, Coll. p. 146.
- Konstsamlareföreningen p. 132.
- Kungl. Akademien för de fria konsterna p. 172.
- Kungl. Husgerådskammaren p. 12.
- Lagerheim, A., General Director, Coll. p. 119, 127.
- Medical Board p. 6.
- Nationalmuseum p. iii (2); 79, 103, 104, 116; 11, 12, 31, 39, 51, 120, 148.
- Nordiska Museet p. 178.
- Normalmstorg (now Gustaf Adolfstorg) p. 165.
- Nygatan p. 147.
- Oldenburg Collection p. 143, 146 (2).
- Palm, Mrs. E., née Ramsay, Coll. p. 144.
- Riksarkivet p. 172 (3), 173 (2), 174 (3), 175 (7), 176 (3), 177, 178 (2), 179 (8), 180, 181; 78.
- Royal Library, The p. 178, 179.
- Eichhorn Coll., The p. 69, 70, 177 (2), 178, 181.
- Severin, E. O., Coll. p. 124.
- Slottsarkivet p. 172.
- Stockholms Stads Arkiv p. 179 (2).
- Stockholms Stads Konsistorialarkiv p. 172.
- Stockholms Stads Rådhusarkiv p. 172, 175 (2), 176, 177, 178, 180 (4), 181; 133, 144.
- Svartmangatan p. 32, 36, 39, 115.
- Svenska Porträttarkivet p. 27 (2), 31, 38.
- Söderberg, Gunnar, Doctor, Coll. Hovslagaregatan 5 p. 148.
- Södermalm p. 131.
- "Tre Kronor", The Royal Palace p. 136.
- Västerlånggatan p. 147.
- Way, J., Professor, Coll. p. 141.
- Wikander, Konsul Hjalmar, Coll., p. 149, 154, 156; 107, 119 (3), 132, 135, 136, 138, 141.
- Stoke Edith, Hereford (P. Foley, Esq.) p. 83.
- Stora Kopparbergs Bergslag, Coll. of p. 72.
- Stowe House, Coll. p. 77.
- Stratford, Thomas Wentworth, 1st Earl of*, p. 43.
- Stratford, Dr. Nicholas, Bishop of Chester* p. 120 (2); 75.
- Stratford, Dr. William* p. 43, 60.
- Strauss, Dr. Max., *See* Vienna.
- Strawberry Hill (Horace Walpole) p. 1, 9, 173; 59 (3), 72, 77, 86, 88, 90, 92, 108 (2), 122, 130, 142.

- Strickland, Anne, Mrs. Smith, *See* Smith.
- Strickland, Sir Chas., Bart., Coll. (East Riding Portraits), *See* Howsham Hall and Boynton Hall Pictures.
- Sunderland, Sir Thomas, Bart. p. 75.
- Strudel Academy, The, *See* Vienna.
- Strömbom, Sixten, Ph. D., Assistant Keeper of the Nationalmuseum at Stockholm p. iii; 71, 178.
- Strömsholm Castle p. 82 (4); 12.
- Styles, Mr., of Moore Park p. 64 (4), 68.
- Subject Pictures (by Dahl)* p. 84.
- Suetonius p. xix.
- Sulzer-Blankenburg p. xxiv; 170 (2), 171 (2).
- Summers p. 82.
- Sunderland, Anne Churchill, 3rd Countess* of p. 160; 101, 118 (2).
- Sunderland, Charles Spencer, 3rd Earl of p. 66, 101, 118.
- Sunderland, Charles Spencer, 5th Earl of, afterwards 3rd Duke of Marlborough, *See* Marlborough.
- Sundon, Lady* p. 75.
- Sundon, Wm. Clayton, Baron* p. 75.
- "Susanna in the Bath" (by Dahl)* p. 94.
- Sussex, Anne Castlemaine, Lady* p. 112; 16, 44.
- Sussex, Countess of p. 102, 103.
- Sussex, Thomas Lennard, 1st Earl of p. 16, 44.
- Sutherland, Duke of, Coll. p. 67, 85.
- Sutter, Margaret, Mrs. Worster, *See* Worster.
- Sutton, Robert, 2nd Baron Lexington, *See* Lexington.
- Sutton Rock, Chesterfield (C. S. Cockburn) p. 116.
- Sutton Scarsdale p. 116 (2).
- Svenska Porträttarkivet, *See* Stockholm.
- Swars, Mr. p. 64.
- Sweden p. ii, v, viii, xxxix, xliii: 1, 4 (3), 5 (3), 9, 11, 12, 13 (2), 14, 19 (2), 23, 28, 36, 38, 40, 66, 67 (2), 68, 70 (2), 71 (4), 72, 99, 115 (2), 117 (4), 131, 133 (2), 134, 135, 141 (3), 153, 181; 11, 12, 26, 31, 57, 133 (3), 135, 143 (3), 146 (4).
- Swift, Dean p. 124.
- Swinstead House p. 10.
- Sykes, Mr., p. 76.
- Syon House p. 24.
- Söderberg, Gunnar, Doctor, Coll., *See* Stockholm.
- Söderhjelm, Torsten p. 171 (2).
- Söderhjelm, Verner p. 171 (2).
- Talbot, Barbara, Lady Longueville, *See* Longueville.
- Talbot, Charles, Duke of Shrewsbury, *See* Shrewsbury.
- Talbot, John, of Laycock, Wiltshire p. 27.
- Talbot Kerr, Admiral Lord Walter, Coll., *See* Melbourne Hall, Derbyshire.
- Taylor, Mrs. A. H., Coll. p. 79.
- Temple, Jane, Countess of Portland, *See* Portland.
- Temple, Sir John, Bart. p. 36.
- Temple, Lord* p. 127.
- Terrington, Admiral, portrait of (by Kneller) p. 108.
- Terry, Dr.* p. 120; 75.
- Tessin, Carl Gustaf, Count p. 70, 71 (2), 178 (2).
- Teynham, Henry, 8th Lord p. 16.
- Thackeray, Colonel Sir E., V. C. p. 47.
- Tham, Sebastian p. 69.
- Thanet, 6th Earl of p. 39, 42.
- Thieme-Becker p. 4, 18, 85, 175, 176 (4), 177, 179; 143, 146.
- Thomas, Elizabeth, Viscountess Newhaven, *See* Newhaven.
- Thomas, William p. 27.
- Thomond, Elizabeth Seymour, Countess* of p. 44.
- Thomond, Henry, 8th Earl of p. 44.
- Thurloe, John*, Pl. LXII, p. 167; 140.
- Thynne, Henry p. 9.
- Thynne, Mary, Lady Brooke, *See* Brooke.
- Thynne, Mary Villiers, Lady, afterwards Viscountess Landsdowne, *See* Landsdowne.
- Thynne, Thomas, of Longleat p. 41.
- Thynne, Thomas, of Old Windsor p. 26.
- Tidö p. 40.
- Tilt, C. p. 98.
- Tjusterby mansion, Pernå, Finland p. 18; 5, 6.
- Tockenham Manor, Wootton Bassett (Major Buxton) p. 10 (2), 11, 41.
- Tonstal, Mr. (? Dr. James Tunstall, D.D.)* p. 120; 76.
- Torstensson, Lennart, Swedish Field Marshal p. 136.
- Palace of p. 179.
- Toscana p. 113.
- Torrington, George Byng, 1 Viscount p. 44.
- Torrington, Patrick (Pattee) Byng, 2nd Viscount* p. 44, 76.
- Townshend, Charles, 2nd Viscount p. 44, 76.
- Townshend, Dorothy Walpole, Viscountess* p. 44.
- Townshend, Elizabeth Pelham, Viscountess* p. 76.
- Trelawny, Elizabeth, Mrs. Allanson, *See* Allanson.
- Trelawny, Sir J., Coll. p. 76.
- Trelawny, Sir Jonathan, Bart., Bishop of Bristol, Exeter and Winchester p. 76 (2).
- Trelawny, Rebecca, Mrs. Buller* p. 76.
- Trevannion, John, of Carhayes, Cornwall p. 56.
- Trevannion, Sophia, Lady Byron, *See* Byron.
- Trevelyan, George p. 45.
- Trevelyan, John p. 45.
- Trevelyan, Sir John p. 45.
- Trevelyan, Margaret Luttrell, Lady p. 45.
- Trolle-Bonde, Carl, Count p. 18 (2), 174 (2).
- Trondhjem p. 72.
- Trotzig, Mårten, Baron p. 20.
- Trägårdh-Åberg, M., Mrs. p. iii.
- Tufton, Lady Anne, Countess of Salisbury, *See* Salisbury.
- Tufton, Lady Catherine, Viscountess Sondes, *See* Sondes.
- Tufton, Lady Margaret, Countess of Leicester, *See* Leicester.
- "Tuscan Orator", The p. xxiv.
- Tweedale, Lord, portrait of (by Kneller) p. 56.
- Tweedmouth, Lord p. 112 (2); 121 (2), 124 (2).
- Twickenham, Standen, Joseph, Coll. 16, Cole Park, p. 82.
- Twisden, Anne Musters, Lady* p. 45 (2), 64, *76.
- Twisden, Elizabeth, Lady Newdigate, *See* Newdigate.
- Twisden, Francis p. 45.
- Twisden, Jane, Lady Twysden, *See* Twysden.
- Twisden, Sir John, Bart., Coll., *See* Bradbourne, Larkfield, Kent.
- Twisden, Sir Roger, Bart. p. 31, 32.
- Twisden, Sir Thomas, 3rd Bart.* p. 45 (2).
- Twysden, Jane, née Twisden* 45, 46.
- Twysden, Sir William, 3rd Bart. p. 46.
- Twysden, Sir Wm., 5th Bart. of Roydon Hill, *See* Roydon Hill.
- Tydney, Anne, Lady Craven, *See* Craven.
- Tydney of Hampshire, Frederick p. 58.
- Tyrconnel, Lady Elinor Brownlow, Viscountess* p. 9.
- portrait of (by Richter) p. 146.
- Tyrconnel, Sir John Brownlow, 5th Bart., Viscount p. 9.
- Tytler, Mr. Fraser, Coll., *See* Woodhouse Lee.
- Törnhielm, Mårten p. 12, 82.
- Uffizi, Palazzo degli, *See* Florence.
- Uhr, Måns p. 174.
- Ulrica Eleonora, Junr., Queen of Sweden* p. 143, 146.
- Ulrica Eleonora, Sen., Queen of Sweden* p. 176; 148.
- portrait of (by Peterson) p. 133.

Union Discount Company, *See* London.
 University Galleries, *See* Oxford.
Unknown Boy (by Dahl) p. 147.
Unknown Boy with a dog (by Dahl) p. 50.
Unknown Children (by Dahl) p. 79.
Unknown Girl (by Dahl) p. 82.
Unknown French Warrior (by Boit), Pl. LIV, Fig. 2, p. 118.
Unknown Gentleman (by Dahl) p. 147.
Unknown Lady (by Boit) p. 119, 128 (5), 129 (2).
 —(by Dahl) p. 50 (4), 79 (3), 80 (7), 81 (9), 82 (8), 83 (7), 84 (2), 147, 148.
 —(by Richter) p. 146.
 —as *Flora* (by Dahl) p. 94.
 —with her two Children (by Dahl) p. 51.
Unknown Man (by Boit) p. 119 (3), 129 (4).
 —Pl. III, (by Dahl) p. 51 (2), 79 (3), 80 (2), 83 (2).
 —(by Richter) p. 146 (2).
 —(by Titian, in the Louvre) p. xlvii.
 "Unknown man in Albanian Costume" (Agliardi Coll. p. 50).
Unknown Men (by Dahl) p. 81.
Unknown Youth (by Dahl) p. 51 (2), 79.
 Upmark, Gustaf p. 177, 179.
 Upsala p. iii; 137.
 —University (Academy) p. iii; 67, 137.
 — " Coll. p. 133.
 — " Library, Coll. of MSS. p. 172—174 (2), 175, 178 (2), 180.
 Urbino, Eleonora Gonzaga, Duchess of, portrait of (by Titian, Uffizi) p. xlvii.
 d'Urfé, Honoré p. xxxi; 74.
 Utrecht p. 113.

Vachel, Miss p. 15.
 Vachell, Tanfield p. 21, 22 (2).
 de Vahl, A. D. S., Coll. p. 82.
 Valerianus, author of books on iconology p. 36.
 Valois, Elizabeth of, portrait of (by Antonio Moro) p. xxxv.
 Vansittart, Arthur p. 77.
 Van Sittart, Peter p. 77.
 Vansittart, Robert A., Esq., Coll., *See* North Cray Park, Kent.
 Vasari, Giorgio p. x, xiv, xxiii, xxxv; 169.
 Vatican, The *See* Rome.
 Vaughan, Ann, Lady Williams-Wynn, *See* Williams-Wynn.
 Vendôme, Duke of, French General p. 10.
 Venice p. xxxii, xxxix, xliii, xlix; 10 (2), 41, 45 (2), 48, 49, 50, 51 (2), 54, 69 (2), 177.
 Doge's Palace, The p. 51.
 Scuola di San Rocco p. 50.

"Venus" p. xviii.
 —"Medici" p. xix.
 "Venus" (painting by Boit) p. 130.
 Verney, Christiana p. 87 (2), 88, 96; 46.
 Verney George (?John, Junior), Pl. VIII, p. 89; 46 (2).
 Verney, Greville, Pl. VII, p. 87, 88, 89; 46 (2), *77, **94.
 Verney, Hon. John, M.P. p. 87 (2), 88 (2), 99; 46 (5), 47.
 Verney, Richard, 11th Baron Willoughby de Broke, *See* Willoughby de Broke.
 Vernon-Wentworth, B. C., Coll. p. 57.
 Versailles p. xxix.
 Verulam, Earl of, Coll., *See* Gorham-bury, St. Albans.
 Victor, Prince of Hohenlohe, *See* Hohenlohe.
 Victoria and Albert Museum, *See* London.
 Vienna p. 116, 135, 145 (2), 146 (3), 149, 153, 159, 164, 180; 111, 114, 121, 130, 131, 136, 144.
 Liechtenstein Gallery p. xxxvii.
 State Museum, The p. 146, 159; 109.
 Strauss, Dr. Max, Coll. p. 112.
 Strudel Academy, The p. 145.
 Vignacourt, Alof de, portrait of (by Caravaggio, in the Louvre) p. xxxvii.
 Vigo p. 106.
 Villiers, George, 2nd Duke of Buckingham, *See* Buckingham.
 Villiers, James, Lord p. 54.
 Villiers, Jane Butler, Lady, afterwards 7th Viscountess Falkland, *See* Falkland.
 Villiers, Mary, Lady Thynne, afterwards Viscountess Landsdowne, *See* Landsdowne.
 Vinck, The wife of, portrait of (by Van Dyck, Coll. Paul Dausette, Brussels) p. xlvi.
 de Vins Wade, Mr. W. p. 173.
 Virtuosi Club, The, *See* Clubs of Fine Arts.
 Vössbein, Johan p. 21.

Wachtmeister Coll. (Kulla Gunnarstorp), *See* Kulla Gunnarstorp.
 Wadham College, *See* Oxford.
 Wager, Admiral Sir Charles p. 114 (2); 77, **95.
 Waldershare Park, Dover (Earl of Guilford) p. 32.
 Wales, Augusta of Saxe-Gotha, Princess of p. 156; 127, 128.
 Wales, Frederick Lewis, Prince of p. 156; 127, 128, **131.
 Wales, Prince of (1722) p. 60, 61, 62.
 Walker, E. p. 21.
 Wallace, Sir Richard p. 136.
 Wallace Collection p. 136.

de Wallerij, Madame p. 137 (2).
 Walpole, Catherine Shorter, Lady p. 77, **95.
 Walpole, Dorothy, Viscountess Townshend, *See* Townshend.
 Walpole, Horace, 2nd Earl of Orford, *See* Orford.
 Walpole, Horace, 4th Earl of Orford, 3rd Lord of, *See* Orford.
 Walpole, Horatio, 1st Baron Walpole p. 77, 78.
 Walpole, Lady p. 128.
 Walpole, Lord, Coll. *See* Houghton.
 Walpole, Robert, of Houghton Hall, Norfolk p. 44.
 Walpole, Robert, 1st Earl of Orford, *See* Orford.
 Walpole, Robert, 2nd Earl of Orford, *See* Orford.
 Walpoleana Coll., *See* Grosvenor, Chas. Bedford, Coll.
 Walpole Society, *See* London.
 Walsingham Abbey (Major C. B. Lee Warner) p. 104; 73 (2).
 Walter, Sir George p. 105.
 Walters, Lucy p. 114.
 Warde, Frances Bristow, Mrs. p. 7, 47.
 Warde, John p. 47.
 Warde, Sir John, of Pontefract, M.P. p. 47.
 Warde, Lieutenant, Coll., *See* Squer-ryes Court, Kent.
 Warrington, Earl of (?George Booth, 2nd Earl) p. 78.
 Warwick, Countess of, Lady Addison, *See* Addison.
 Warwick, Earl of p. 8.
 Warwick, Edward Rich, 7th Earl of, 4th Earl of Holland, *See* Holland.
 Warwick, Recorder of p. 8.
 Warwick Castle (Earl of Brooke and Warwick) p. 8, 9.
 Watton p. 52.
 Way, J., Professor, Coll., *See* Stockholm.
 Webb, Colonel Edmund, of Wiltshire p. 47.
 Webb, General John Richmond p. 110, 114 (2), 167; 47, **95.
 Weill, Mr. David, Coll., *See* Paris.
 Welbeck Abbey, Workshop (Duke of Portland K.G.) p. xlv; 26, 124 (2), 143 (2), 156, 175, 179, 180; 32, 34 (2), 36, 92, 115 (3), 116 (2), 117, 118, 138 (3), 139 (2).
 Wellesley Collection p. 156, 165, 181; 123, 128, 145.
 Wellesley College p. 55.
 Wentworth, Alice Proby, Lady p. 37, 50.
 Wentworth, Henry (? of Brodsworth) p. 78.
 Wentworth, Isabella Apsley, Lady p. 43.

- Wentworth, Thomas, 1st Earl of Strafford, *See* Strafford.
- Wentworth, Hon. Th. Watson p. 37.
- Wentworth, Thomas, of North Elm-sal p. 78.
- Wentworth, Sir Wm. p. 43.
- Wermland p. 147.
- Weslander, J. p. 70.
- Wessel, Iohan p. 5, 148, 180.
- West p. 53, 74.
- West, Major Cornwallis, Coll. p. 52.
- Westminster p. 64; 42, 55, 90.
- Westminster School p. 91.
- Westminster, Duke of p. 59.
- Westminster, Duke of, Coll., *See* Eaton Hall, Chester.
- Weston (Earl of Bradford) p. 7 (2).
- Weston, Thomas, Mathematician p. 122 (2); 95.
- Wettergren, Erik, Assistant Keeper of the Nationalmuseum at Stockholm p. iii.
- Weybridge (Lord Portmore) p. 75 (2).
- Weymouth, Lord, Coll., *See* Longleat.
- Weymouth, Thomas, 1st Viscount p. 62, 78.
- Wharcliffe, Earl of, Coll. p. 124.
- Whetstone, Rear-Admiral Sir William, Pl. XXVII, p. 108, 109; 48.
- Whitehead, Mr., *See* Wimbledon.
- Wich, Ambassador p. 23.
- Wiffen, J. H. p. 2.
- Wigan p. 54.
- Wikander, Konsul Hjalmar, Coll., *See* Stockholm.
- William the Conqueror p. 104.
- William III, King of England p. xlix; 24 (2), 25 (3), 57, 73, 97, 115, 144 (2), 145, 156 (3); 101, 118.
- as Prince of Orange p. 85; 37, 67, 78.
- portrait of (by Boit) p. 128.
- William IV, Prince of Orange, Pl. XLVII, p. 134; 99, 102.
- Williams, Charlotte Herbert, Lady Morris, afterwards Lady p. 63.
- Williams, Edward p. 63.
- Williamson, G. C. p. 92, 109, 110 (2), 112, 121, 126 (2), 136, 137 (2), 139.
- Williams-Wynn, Ann Vaughan, Lady p. 48.
- Williams-Wynn, Frances Shakerley, Lady p. 48.
- Williams-Wynn, Sir Watkin, 3rd Bart. p. 48, 79, **95.
- Williart, Anne Marguerite (Margaret), Mrs. Boit, *See* Boit.
- Willis, Browne p. 121; 95.
- Willis, Richard, (Bishop of Salisbury) Bishop of Winchester p. 120; 48, **95.
- Willoughby de Broke, Lord, *See* London.
- Willoughby de Broke, Mary Pretymann, Baroness p. 47.
- Willoughby de Broke, Richard Verney, 11th Baron p. 47.
- Wills, General Sir Charles, K.B. p. 96.
- Wilmot, Sir Henry, Coll. p. 67 (2).
- Wilton House, Salisbury (Earl of Pembroke) p. 127; 30.
- Wimbledon, Whitehead, Mr., Coll. p. 126.
- Wimpole (Earl of Oxford) p. 122; 68.
- Winchelsea, Daniel Finch, 2nd Earl of Nottingham, 6th Earl of p. 69.
- Winchester p. 48, 76, 95.
- Winchester, Marquess of, Coll., p. 24.
- Winchester Hall, Highgate, Coll., p. 80.
- Winckelmann, J. J. p. xi.
- Windsor, Mary, Lady Cookes, *See* Cookes.
- Windsor Castle p. xlii; 9, 18, 20, 99, 112, 115, 159; 20, 136.
- Forest p. 77.
- King's Library, The p. 107.
- Winnington-Jeffries, Edward p. 96.
- Wise, Charles p. 68.
- Wise, Mustapha p. 68.
- Wishart, Admiral Sir James, Pl. XXVIII, p. 108; 48, **96.
- Witt, Sir Robert, Coll., *See* London.
- Woburn Abbey (Duke of Bedford K.G.) p. 79, 157 (2); 2, 107 (2), 108 (3), 117.
- Woffington, Peg p. 78.
- Wollaston, William p. 121; 49.
- Wollin, Nils G., Ph. D. p. iii; 178.
- Wolterton Park, Norwich, Norfolk (Earl of Orford) p. 105; 32, 45, 77 (2).
- Wood, Basil T., Coll. p. 63.
- Wood, Thomas, portrait of (by Go- wy) p. 120.
- Woodhouse Lee (Mr. Fraser Tytler) p. 60.
- Woolley, Catherine, Mrs. Bristow, *See* Bristow.
- Woolley, Robert p. 7.
- Worcester p. 85.
- Worcester College, *See* Oxford.
- Wordsworth, Mr. p. 141 (2).
- Worsley, Frances, Lady p. 78.
- Worsley, Sir Robert, of Appuldercombe p. 78.
- Worster, Margaret Sutter, Mrs. p. 141 (2).
- Worster, Samuel, merchant p. 165, 166; 141 (4).
- Wrangel, F. U., Count p. 179.
- Wrede, Carl p. 21.
- Wright, Thomas, Coll. p. 67.
- Wriothesley, Elizabeth, Duchess of Montagu, *See* Montagu.
- Wriothesley, Rachael, Lady Russel, *See* Russel.
- Wroxton Abbey, Banbury (Lord North) p. 31, 146.
- Wulf, Lucia, Mrs. Pettersson, *See* Pettersson.
- Wykeham, Yorks. (Hon. John Daw- nay) p. 59.
- Wyndham, Alice, Lady Knatchbull, *See* Knatchbull.
- Wyndham, Catherine Leveson, Lady, Pl. XII, p. 96, 99; 22, 49 (2).
- portrait of (by Richter) p. 146.
- Wyndham, Catherine Seymour, Lady p. 49.
- Wyndham, Sir Edward, 2nd Bart. p. 96; 22, 49 (2), 146.
- Wyndham, Jane, Lady Grosvenor, *See* Grosvenor.
- Wyndham, Colonel John, of Nor- mington p. 25.
- Wyndham, Sir William, Bart., Chan- cellor of the Exchequer p. 49.
- Wynn, Lady p. 79.
- Wölfflin, Heinrich, Professor p. xxxiii; 172.
- Xenophon p. xxix.
- Yard, Dorothy, Mrs. Luttrell, *See* Luttrell.
- Yard, Edward, of Churston Ferrers, Devonshire p. 28 (2).
- Yelverton, Sir Henry, 1st Viscount Longueville, *See* Longueville.
- Yonge, Mary Heathcote, Lady, after- wards Mrs. Marsh, *See* Marsh.
- Yonge, Sir Wm., Bart. p. 23.
- York, James, Duke of, *See* James II.
- York, Robert, Archbishop of p. 65.
- Yorke, Philip, 1st Earl of Hardwicke, *See* Hardwicke.
- Young, Mary, Mrs. Clarke, *See* Clarke.
- Zincke, Mrs. p. 105.
- Åkerhielm, Samuel p. 10.
- Öckerö p. 135.
- Örnberg, V. p. 180.
- Östman, Nils p. 175.

